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COUNTERPOINT

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COUNTERPOINT

BY

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TRANSLATED BY

CLAUDE LANDI

With musical illustrations in the text

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TRANSLATOR'S PREFACE

The MS. of this translation was delivered to the publishers on January 1st, 1918. For reasons which will be readily understood, the appearance of the printed volume has been long delayed. I had originally planned a somewhat lengthy preface in justification of the appearance of yet another book on Counterpoint, and that a foreign one.

Time works wonders, and the best justification I can urge is the abolition of strict Counterpoint (other than under 'modal' conditions) at Oxford under the *régime* of the present Professor, Sir Hugh P. Allen. In addition, the R.C.O. authorities, while not abolishing *in toto* the semibreve C.F., have introduced alternative tests in Counterpoint; and it is sincerely to be hoped that other examining bodies will follow suit. It will be seen that Professor Bernardi, while not entirely discarding the semibreve C.F., practically confines examples of its use to 'modal' Counterpoint, freely allowing the use of present-day resources to Counterpoints added to "*Canti Dati*," *i.e.*, *Canti Fermi* in notes of unequal value. This is as it should be. If writing, in order to be good, must be of a *contrapuntal* character (and this, by the way, I hold to be by no means always necessary) there is no reason whatever why it should be in the style of Palestrina or of that of the madrigalists. There should be no compulsion in the matter. He who has a *penchant* for the Palestrinian style may indulge in it to his heart's content; but if another prefer to write in the idiom of his age—aye, even in the homophonic style—provided he be a *musician*, such an one should not be treated with contempt. Conservatism can be pushed too far: when it reaches the stage of mulish obstinacy it is time to call a halt.

Hence the idea which I conceived of including this volume in *The Musician's Bookshelf* Series.

Not the least valuable portion of this book is the brief but exhaustive monograph on the origin and development of Counterpoint and Harmony contained in the Appendix: this will be read with both interest and profit by all who peruse this book.

In conclusion, I should like to pay my tribute (which will be echoed by all English-speaking students who have been privileged to study them) to Prof. Kitson's monumental works on "Counterpoint" and "Harmony." It is interesting to note that Dr. Kitson has, in various articles, acknowledged that Strict Counterpoint should be 'modal,' and, further, that no less an authority than Sir Charles Stanford has expressed a similar opinion in no uncertain terms in his book on "Composition."

CLAUDE LANDI.

PREFACE

This treatise on Counterpoint forms a continuation of the series inaugurated with the *Manual of Harmony*. Like the latter, it is divided into three parts:—

Preliminaries;
General Part;
Special Part;

followed by an Appendix.

The preliminaries include a definition of Counterpoint and its distinctions with reference to:—

The nature of the subject;
The number of the parts;
The means of execution.

Thus, in the preliminaries the plan of the work is traced. The definition reveals, in melody, the fundamental principle of Counterpoint; and the general part treats specifically of melody.

The first distinction establishes the division of the special part under two headings:

Counterpoint on the Canto Fermo (*i.e.*, notes of equal value).
Counterpoint on the Canto Dato (*i.e.*, notes of unequal value).

Counterpoint has its origin in the Canto Fermo, and upon this it has been reared and, in truth, has attained a marvellous development; this explains how the "schools" have appropriated the system. *But this method, nowadays, no longer agrees, as was formerly the case, with practice. Who writes on Canti Fermi to-day? Do not composers combine real melodies?*

By all means learn the rules and practice of Classical Counterpoint (*i.e.*, on Canti Fermi) *in the schools; but also in the schools let them be applied to Canti Dati* (*i.e.*, melodies proper. Tr.); *the work will be useful because practical.* (THE ITALICS ARE MINE. THE SOUND AND PRACTICAL ADVICE CONTAINED IN THIS LAST PARAGRAPH SHOULD BE TAKEN WELL TO HEART BY ENGLISH TEACHERS: ENGLISH MUSIC WOULD THEN BE LESS STODGY AND UNRHYTHMICAL THAN IT OFTEN IS: AND WHATEVER MUSICAL GIFTS ARE LATENT IN BRITISH COMPOSERS MIGHT HAVE A BETTER CHANCE OF BEING REVEALED! *Tr.*)

The second distinction establishes the division of the first portion of the Special Part into four books. The first, second, and third books treat, respectively, of Counterpoint in two, three and four parts; the fourth treats of Counterpoint in five, six, seven and eight parts collectively; the limits of this treatise precluding a detailed treatment of these.

The third distinction does not and cannot receive, for reasons of space, detailed treatment. Therefore, with the exception of a few instrumental examples, I have limited myself to treating of vocal Counterpoint, which, after all, presents the greatest difficulties. The examples always represent two different styles: the *strict* (classical, "stile a cappella") and the *free* ("stile moderno"). The former, based upon the ancient modes, have been taken from special treatises(1) or from the artistic products of the classic age (XVI. Century). The latter, based upon modern tonality, are for the most part original, and sometimes taken from examples of the modern school.(2)

Each example is followed by a detailed criticism, which seems to me the most practical and, consequently, the most useful system of teaching.

The Appendix comprises five chapters. The first is a short monograph respecting the origin and development of Counterpoint and Harmony, and the relationship between these two branches of musical discipline. The second deals with the Canto Fermo, the third with the nature of human voices (I recommend the earnest study of this), the fourth with

(1) Principally from the "*Gradus ad Parnassum*" (Fux), and from the "*Kompositionslehre*" (*Haller*).

(2) These are exercises, corrected, by some of the best students of Counterpoint of our Liceo.

definitions, the fifth with ancient tonality. The last chapter is indispensable for the analysis of compositions of the classic period, the patient and accurate study of which I cannot too strongly recommend.

Such is the plan of this treatise. As will be seen, I have concerned myself only with the simpler form of Counterpoint, which the ancients called "*stile pieno*." I have not dealt, therefore, with *Imitation* and *Double Counterpoint*, subjects which will receive adequate and detailed treatment in a work upon which I am already engaged, and which will be entitled: "*The Forms of Thematic Composition*."

And with this promise I take leave of my courteous reader.

G. G. Bernardi.

Venice.

PRELIMINARIES

The word Counterpoint signifies:

- (i.) The combination of two or more independent melodies, one of which forms the basis for the construction of the other or others.
- (ii.) Every melody written against the fundamental melody.
- (iii.) The rules governing this form of composition.

The analysis of the definition of Counterpoint (in its original significance) reveals that:

- (i.) Counterpoint is based essentially upon melody.
- (ii.) Counterpoint assumes the pre-existence of a fundamental melody (*subject*).
- (iii.) The added melodies must be independent (*real parts*).
- (iv.) The relationship between each melody must be governed by the laws of harmony.(1)

---

(1) In fact, the juxtaposition of melodies results in a combination of sound; that is to say, in harmonic combinations. (See "*Manuale d'Armonia,*" by the Author; 2nd Edition, *Milan*: *Ulrico Hoepli*, p. 2). It follows that Counterpoint presupposes the necessity of Harmony; therefore, a knowledge of the latter is indispensable to the study of the former. (*In other words, Harmony and Counterpoint are practically one, unless 'Modal' Counterpoint be made to form an altogether separate study.—Tr.*)

The following distinctions are possible:

(i.) Relative to the nature of the subject.

(ii.) Relative to the number of melodies employed.

(iii.) Relative to the means of execution for which the melodies are written.

First Distinction.

Two cases are possible.

(*a*) The subject is a succession of long notes of equal value, ordinarily semibreves (*Canto Fermo*).

(*b*) The subject is a *real* melody, with a variety of melodic figures (*Canto Dato*).

Thus, with respect to the subject, Counterpoint is distinguished as follows:—

(*a*) Counterpoint on a *Canto Fermo*.

(*b*) Counterpoint on a *Canto Dato*.

Second Distinction.

It is not possible to enumerate the number of cases because it is not possible to fix a maximum number of melodic combinations or, which comes to the same thing, the maximum number of parts for which one may write. Nevertheless, for the purposes of study, a limit of eight parts—necessary and sufficient—is generally agreed upon.

Thus, with respect to the number of melodies, Counterpoint is distinguished in:

Counterpoint in two parts.
,, ,, three ,,
,, ,, four ,,
,, ,, five, six, seven, and eight parts.

Third Distinction.

Three cases are possible:

(i.) The melodies are written for voices.
(ii.) ,, ,, ,, ,, instruments.
(iii.) ,, ,, ,, ,, voices and instruments.

Thus, with respect to the means of execution for which the melodies constituting it are written, Counterpoint is divided as follows:—

Vocal Counterpoint.
Instrumental Counterpoint.
Mixed Counterpoint.

BOOK I

GENERAL PART

CHAPTER I

OF MELODY

PRINCIPLES

Melody signifies an *ordered* succession of different sounds.

The idea of *order* is governed, necessarily, by a corresponding law, viz., that of *rhythm*.

The idea of *variety* corresponds to that of the essential qualities of sound,(1) the most important of which is *pitch*. It is well known that the difference between two sounds of different pitch is called *interval*.

From this it follows that, in treating of melody, special attention must be given to *rhythm* and *intervals*.

---

(1) See "*Manuale d'Armonia,*" p. 1.

CHAPTER II

OF RHYTHM

Music is an art regulated by dynamics or motion.(1) With the idea of motion is associated that of time. Time is subject to measurement; that is to say, to division into equal parts.

This being so, when we perceive, by means of acoustic impressions, a succession of isochronous divisions (the oscillations of a pendulum, the trot of a horse, etc.) our mind tends to conceive these as proceeding in little distinct series, binary or ternary, by attributing periodically to one of these impressions, a character of greater strength or, in other words, an *accent*.

It is this accent, periodic and isochronous, which determines the division of every musical composition into so many little parts of equal length, called *measures* or *bars*.

The same phenomenon is reproduced in the perception of a series of bars (compound acoustic perceptions); that is to say, that one of these is conceived periodically as being more accented than the rest. This determines the division of musical speech into *periods*, which in turn are subdivided into *phrases*, and these, again, into *motives*.

---

(1) Hence the Greek classification of *arti pratiche* or *musiche*, which included music, poetry, and the dance, arts which are governed by movement and rhythm.

This supreme law, the manifestation of the intellectual principle of unity and symmetry applied to the dynamic arts is *rhythm*,(1) the soul of music, of which it constitutes the immaterial and metaphysical element, whereas sound forms the material and physical element of music.

From what has been said, it would appear that there exist two kinds of rhythm: the external (rhythm proper) which regulates the construction of bars, and the internal (more aptly described as metre) which regulates the construction of groups of bars and thus forms the law which governs musical form. For the study of Counterpoint, a knowledge of the first kind is sufficient; the other finds its proper place in the study of composition.

The isochronous divisions of each bar are termed *pulses*.

The pulses are *strong* and *weak* (thesis and arsis).

---

(1) Rhythm (ῥυθμὸς), according to the most feasible opinion, derives from ῥέειν (to flow) and signifies the regular flow of sound and speech (Gevaert: *Histoire et théorie de la musique de l'antiquité*, Bk. III., Ch. I.).

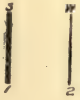
The strong pulses are those upon which the accent falls. From the varied distribution of strong and weak pulses are derived two⁽¹⁾ kinds of measures :—

(i.) Even measures (binary) in which strong and weak accents follow alternately.

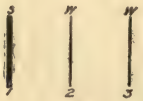
(ii.) Odd measures (ternary) in which a strong accent is followed by two weak accents.

Both kinds of measures are divided into simple and compound. Simple measures are elementary or irreducible.⁽²⁾

Example of simple even measure (two beats).



Example of simple odd measure (three beats).



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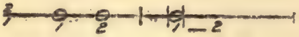
(1) It is not necessary to consider the rarely used quinary and septuary (Tr.) measures, which would constitute a third and a fourth kind of measure.

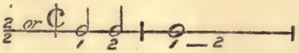
(2) The fractions representing simple measures have, as their numerator, 2 for even measures and 3 for odd measures.

The following measures belong to the first type :—

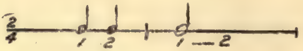
(*a*) Duple of semibreves



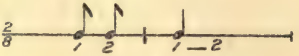
(*b*) Duple of minims...



(*c*) Duple of crotchets..

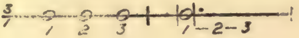


(*d*) Duple of quavers...

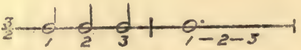


The following measures belong to the second type :—

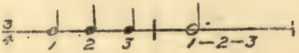
(*a*) Triple of semibreves



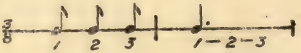
(*b*) Triple of minims...



(*c*) Triple of crotchets.



(*d*) Triple of quavers...



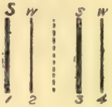
Compound measures result from the union of simple measures. Compound measures have, therefore, more than one strong accent.

Between the strong accents of the same measure there exists a gradation of intensity which is always greatest upon the first.

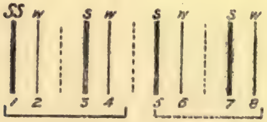
COMPOUND MEASURES.

The union of even measures produces:

(*a*) The four-beat measure, consisting of two simple measures and two strong and two weak accents alternately:

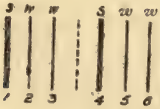


(*b*) The eight-beat measure, consisting of four simple measures or two four-beat measures and four strong and four weak accents alternately:

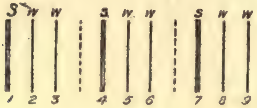


The union of odd measures produces:

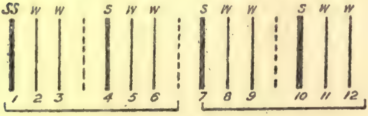
(*a*) The six-beat measure, consisting of two simple measures and two strong and four weak accents:



(*b*) The nine-beat measure, consisting of three simple measures and three strong and six weak accents:



(*c*) The twelve-beat measure, consisting of four simple measures or two six-beat measures:



Compound measures are even or odd according as to whether the number of simple measures is even or odd.(1)

We have, therefore, four compound even measures, viz.:—

(i.) Four-beat measure (= two simple even measures).

(ii.) Six-beat measure (= two simple odd measure).

---

(1) Compound measures are even when the fractional numerator is even: they are odd when the numerator is odd. Then, for instance, $\frac{9}{4}$ is an odd compound measure, $\frac{6}{4}$ is an even compound measure.

(iii.) Eight-beat measure (= four simple even measures).

(iv.) Twelve-beat measure (= four simple odd measure).

And one compound odd measure, viz., the nine-beat measure (= three simple odd measures).

CHAPTER III

OF INTERVALS

The following rules of *melodic* progression are to be observed in the construction of each single counterpoint(1) in the strict style :—

I.

Only simple and diatonic(2) intervals are to be used. The following are therefore excluded :—

(*a*) Intervals exceeding an octave.

(*b*) Chromatic intervals.

II.

From the simple and diatonic intervals are excluded :—

(*a*) In *either* direction :

The major and minor seventh.
The major sixth.
The major and minor seventh.
The augmented fourth and the diminished fifth.(†)

---

(1) The word counterpoint is here employed in the sense of melody. (See Preliminaries, page 1).

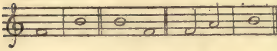
(2) See "*Manuale d'Armonia,*" pp. 34 and 35.

† The augmented fourth is variously known as major, exceeded, superfluous, and altered; the diminished fifth is also known as minor and false.

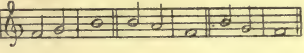
The augmented fourth (*tritone*(1)) is so harsh, melodically, that its use is not permitted even by intercalating one or more intermediate notes, nor in proceeding by conjunct movement.(2)

The tritone is therefore forbidden in the following and similar cases(†) :—

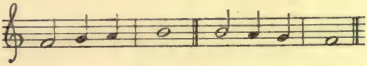
Ex. 1.



Ex. 2



Ex. 3.



The prohibition of Examples 2 and 3 does not extend to the inversion of the tritone, the use of which, by the intercalation of intermediate notes, or by conjunct movement, is quite regular.

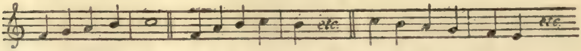
(*b*) In a *descending* direction :—
The minor sixth.
The octave.

---

(1) Tritone because it contains three whole tones. In old nomenclature the major third, which contains two tones, was called *duotonus*; the augmented fourth, which contains three tones, was known as *tritonus*.

(2) The ancients held this interval in such horror that they called it *diabolus in musica*.

† The harshness of the tritone disappears when the melody does not stop on this interval, but continues in either direction. Example :—



Such passages as these are not in the least forbidden.

Therefore, the intervals available for the construction of melodies are :—

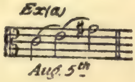
(*a*) In either direction :—

The major and minor second.
The major and minor third.
The perfect fourth (also known on the Continent as minor).
The perfect fifth (also known as major).

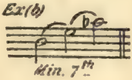
III.

Two successive equal leaps in the same direction are forbidden if their sum results in a forbidden interval. The following are therefore forbidden :—

(*a*) Two successive leaps of a major third, because their sum forms the interval of an augmented fifth.(1)

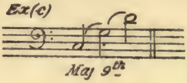


(*b*) Two successive leaps of a perfect fourth, because their sum forms the interval of a minor seventh.

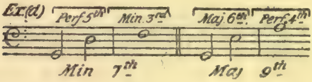


(1) Nevertheless, with longer note-values, such a progression becomes permissible, provided the augmented fifth is properly resolved.

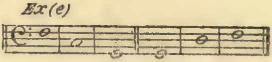
(*c*) Two successive leaps of a perfect fifth, because their sum forms the intervals of a major ninth.



(*d*) The intervals of the seventh and ninth, taken by disjunct movement in the same direction, are always forbidden, even if they result from different leaps.



(*e*) Such intervals, however, are sometimes permissible (especially the minor seventh) with long note-values, and especially in the bass.



All these rules, based upon the compositions of the great masters of the XV. and XVI. Centuries—the golden age of polyphony—took shape under the influence of plainchant,(1) which towards the end of the Middle Ages had attained its greatest splendour.

---

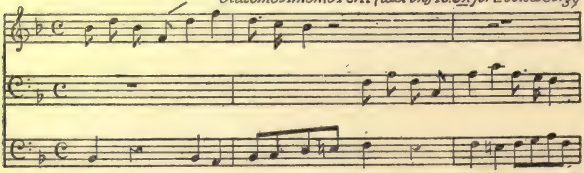
(1) In fact, in plainchant, the *relations* (leaps) are only the two seconds, the two thirds, the fourth and fifth, and, very rarely, the octave.

From that time, however, music has progressed by immeasurable strides :—

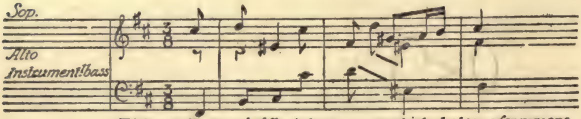
Already, towards the end of the XVI. Century, the organ, which at first merely played preludes and answered the choir, commenced to accompany the latter. From this arose a new style of Counterpoint ("*contrappunto misto*," mixed counterpoint), in which composers allowed themselves greater liberty with regard to vocal intervals, since the voices, being supported by the instrumental part, found the difficulty of intonation much diminished.⁽¹⁾

(1) In fact, we find the leap of a major sixth ascending, that of an octave descending, that of a diminished seventh and that of a diminished fourth—all forbidden in the "stile a cappella"; and not by way of exception, but sometimes also in a very characteristic manner. Here are some examples :

Giacomo Antonio Perti (last v. of Ps. CX for 2 voices & org.)

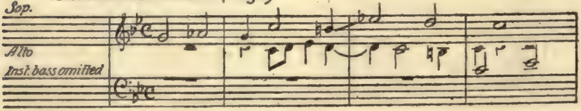


Giovanni Carlo Maria Clari (Madrigal for 2 voices & instrumental bass)



(This & some of the examples following are compressed into short score for reasons of space Tr:)

Anton Maria Bononcini (Fuga)



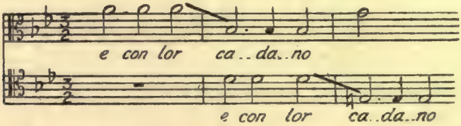
Further, as an immediate result of melodrama (XVII. Century) composers, even in polyphony, began to conform their music to the text; so that, a few intervals repudiated by theorists, were used in actual practice because they expressed musically the idea conveyed by the words.(1)

Finally, the fixing of the new tonalities (major and minor) and the development of a

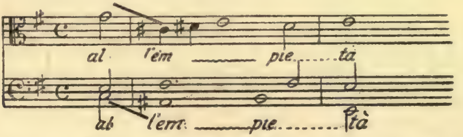
---

(1) I need only cite the name of Benedetto Marcello, in whose Psalms examples abound. The following instances, among numberless others, will suffice :—

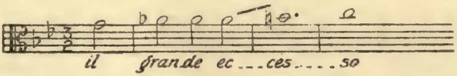
The downward leap of a major seventh at the words : *" E con lor cadano,"* &c. (*lit.,* " and with them *fall* ").



The leaps of a diminished fifth and of a *diminished third* at the word *" empietà "* : (" wickedness ").



The interval of an *augmented second* at the words *" il grande eccesso "* (*lit.,* " the great transgression ").



And be it noted that Benedetto Marcello was brought up in the school of Palestrina. In fact, he studied with Francesco Gasparini da Lucca, who had been a pupil of Arcangelo Corelli, who, in his turn, had studied with that Matteo Simonelli, a disciple of Gregorio Allegri, who was known as the Palestrina of the XVII. Century.

rational theory of harmony by virtue of which every melody must rest upon an harmonic basis, rendered regularly acceptable certain intervals which had been heretofore proscribed.(1)

In conclusion, from the XVII. Century down, the human voice has become educated to melodic intervals to which it had not previously been accustomed. *Therefore, in our days, the rules of classic polyphony do not apply so strictly.* (The italics are mine.—Tr.)

Nevertheless, if the practical principle is true that "*the excellence of the performance is in inverse ratio to the difficulties which the performers have to overcome*(2) one must very carefully avoid difficult intervals in the construction of Counterpoint, and therefore employ:—

(i.) Conjunct movement as much as possible.(3)

(ii.) Leaps of easy intonation (always borne in mind by classic polyphony).

---

(1) Such are the leap of a diminished fifth, that of an augmented second, of a diminished seventh and of a diminished fourth, fruits of the harmonic minor scale; the leap of a minor seventh in the fundamental and natural discord of the dominant seventh, the pivot of our modern tonality.

(2) Counterpoint exercises must always be thought out as though they were subsequently to be performed; for scholasticism is useful only when practical.

(3) Artusi: "*Arte del contrappunto,*" p. 32: "The composer must take care that the parts move as gradually as possible, so as to conform to natural laws and afford greater ease to the singer.

(iii.) Difficult leaps, which long-continued usage has sanctioned, must be employed only when the harmonic basis or the tonal constitution warrant it.

An undisputable fact in connection with difficult intervals is this, viz., that the latter are the more difficult the smaller the note-values which constitute them.

BOOK II

General Rules of Counterpoint

Melodic Movement.—Inasmuch as melodic movement(1) is of the utmost importance in contrapuntal writing, the first general rule to be observed is, that the parts must *sing*. On this point Zacconi gives some precious advice which I transcribe literally:—

> "If the student is desirous of following "in the right path and of becoming a good "contrapuntist, he must, having written his "counterpoint, ascertain whether it sings and "progresses correctly . . . . . since difficult "intervals entailing extravagant progres"sions, generate tedium, annoyance and "trouble, from which things music must be "as free as possible. For this I have said "that the student must ascertain whether his "counterpoint sings, for, if he sings it over "to himself, he will be able to form a correct "judgment as to its aptness.(2)

Tessitura (the "lie" of the parts).—The "tessitura" of the parts, both horizontally and vertically, is of great import in counterpoint. Hence the following precepts :—

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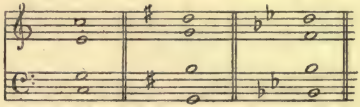
(1) See Preliminaries, p. 1.

(2) Zacconi: "*Pratica di Musica,*" Part II., Bk. II., p. 71.

(*a*) The parts must be kept equidistant, therefore neither too far apart, which makes for thinness, nor too close together, which causes a "muddy" effect. Generally speaking, the normal distance between the parts should be that of the tonic chord in its most convenient position.(1)

Consequently, in four-part writing, which is the commonest, the upper parts are disposed at the distance of a 5th, or a 6th, from each other, and the lower parts at the distance of a 5th, an 8ve, or a 10th.



Be it further noted that the tenor and the bass lie low. Therefore, the intervals of a 3rd and a 4th, which are convenient for the upper parts, are not so convenient in the case in question between tenor and bass; whereas the interval of a 10th, very convenient to the lower parts, is too wide for the upper parts.(2)

---

(1) It is known from the study of harmony that every tonality favours a certain position. Thus, the keys of C, D, E favour the first; F and G the third; A and B the second.

(2) In practice, good composers often write the bass and tenor at a distance of a 12th or 13th (*Comp.* Tevo, "*Il Musico Testore,*" Part II., p. 84).

(*b*) The tenor, generally speaking, should be written higher than the soprano (always bearing in mind that its pitch is an 8ve lower than the latter): and this so as to "knit" the harmony together(1) and maintain a just proportion between the parts.(2)

(*c*) The parts must not be written continuously at either extremity of their compass, but each register should be judiciously employed.(3)

Crossing of the parts.—Each part must keep within its own domain.(4)

It follows, therefore, that the parts should not, as a rule, cross. This rule, however, may be disregarded with excellent effect in various instances which I shall specify as occasion warrants. The commonest instances are:—

The crossing of the tenor above the alto, or of the bass above the tenor, in order to bring out a particular phrase.

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(1) Thus Paolucci ("*Arte Pratica di Contrappunto,*" Vol. I., p. 221), who supports his precept on the authority of all good composers.

(2) See Appendix, note 3.

(3) "A moderate compass must be employed, neither too high nor too low, because a high pitch grates on the ear and a low pitch renders the composition muddy." Tevo., *Op. Cit.,* Part II., Ch. I., p. 223.

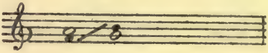
(4) "Among the rules of good counterpoint must be numbered the excellent one that the parts must keep within their respective limits; therefore it will not be well for the soprano to make incursions into the domain of the alto or vice versa.—Paolucci,

incursions into the domain of the alto or vice versa."—Paolucci,

The crossing of "seconds" above "firsts" in compositions written for two *equal* voices.

In every instance the crossings must be of brief duration, and must not occur in the first or the last bar of an exercise.

The Harmonic Relation of the Tritone.—In the strict style the harmonic interval of the augmented fourth is prohibited. This was expressed by the old adage: "*mi* (b natural) *contra fa est diabolus in musica.*" Hence the prohibition of two major thirds in similar motion.(1)



Nevertheless, the prohibition of two consecutive major thirds (*iv.-v.*), justified by the old hexachordal system, cannot be tenanted without reservation in our modern tonality. In fact, the progression A is admissible in the cadence and, similarly, the progression B,

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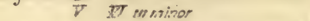
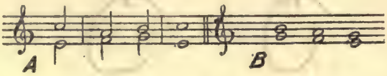
(1) The harmonic relation of the tritone occurs only when both parts proceed in similar motion *and by a whole tone,* as in the case of the two major thirds in *iv.* and *v.* in the major mode (see example above). Whereas, if the parts proceed *by semitone,* the false relation does not take place; for instance, in proceeding from *v.* to *vi.* in the minor mode.

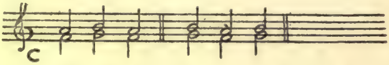


The strict style forbids also the succession of two minor sixths (inversions of major thirds) on account of the resulting relation of the diminished fifth, which is the inversion of the tritone.

because in a downward direction the harshness of the tritone is greatly mitigated.(1)

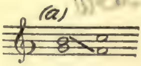


The progression C, however, is not so acceptable, because the return to the same chord produces a double false relation.

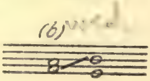


The false relation of the tritone is not acceptable in modern tonality when it occurs:

(*a*) Between *iv.* and *v.* in both modes between extreme parts.



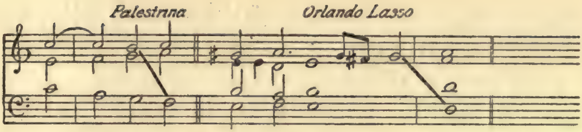
(*b*) Between *iv.* and *iii.* in the major mode.



Such progressions are, on the other hand, frequently found in classical compositions, and they are justified by the various tonal exigencies. The following examples are adduced by Dubois:(2)

(1) Even in the strict style the tritone is permitted in a downward direction when the two voices proceed in a scale-passage.—*Comp.* Haller, *Kompositionslehre,* p. 29.

(2) "*Traité de contrepoint et de Fugue,*" *1ère* partie, p. 4.



On page 45 the student will find another example from Fux which is commented upon on page 47.

Style.—Vocal counterpoint demands, and mixed counterpoint favours, the strictly *diatonic* style. Instrumental counterpoint adapts itself to any style, provided the characteristics of each instrument are duly observed.

Modulation.—Modulation, in counterpoint, must be used with sobriety; in the vocal style it must be strictly confined to related keys.(1)

Entries.—The entries of the several parts are more effective :—

(*a*) When they are successive rather than simultaneous.

(*b*) When they occur on an up beat rather than on a down beat.

(*c*) When they are preceded by a rest.(2)

Motion.—Contrary and oblique motion are generally preferable to similar motion. At any rate, no four parts should move in the same direction.

---

(1) See *Man. d'Arm*, p. 25. It is to be noted that modulations to *v.*, *iv.*, *iii.*, and *vi.* are most used by good composers, such as Marcello, Clari, Caldara, Corelli, &c., &c.

(2) If it is impossible to employ a rest, the entrance of the added part can be rendered sufficiently prominent by the employment of a fairly wide skip.

Conduct of Each Part.—Every part must proceed in accordance with its nature and special function. Therefore, *the bass*, which is the foundation and prop of the other parts, should proceed gravely and decorously. Disjunct movement (leaps of a fourth, fifth, and octave) suits it admirably, when used naturally, with ease and elegance. *The soprano*, owing to its position, is the most prominent. It follows that great care must be taken in its construction : conjunct, rather than disjunct, movement should be the aim of the student in writing this part. Conjunct movement in the soprano means disjunct movement in the bass : hence the old adage : "*Salta col basso se vuoi che le parti cantino*" (*lit.*, "let the bass leap if the parts are to sing"). *The contralto* is an ornamental part, partaking of the nature of the soprano; elegance must be its characteristic quality. *The tenor* holds the position of a middle voice between the extreme voices, and knits the whole together. It should move both conjunctly and disjunctly.

The above recommendations and general instructions are applicable to all counterpoint. With this *proviso, viz.* :—That "the severity of the rules is in inverse ratio to the number of parts employed."

Let the student always bear in mind, however, that "example is better than precept." Paolucci thus expresses himself in his golden "*Arte pratica di contrappunto*":—

> "In order to compose well, it is very "important not only *to know* the rules of "Counterpoint, but also *to study the works* "*of good composers* as to the disposition of "the parts, the manner of modulating, the "melodic conduct of the several progres-"sions, and finally, to find out what these "composers have done, so as to be able to "imitate them successfully."

Vocal polyphony, which is the subject of our study, comprises two different styles, corresponding to two different historical epochs: the strict style ("*canto a cappella*," "*prima pratica di musica*") Counterpoint for voices alone; and the mixed style ("*seconda pratica di musica*") Counterpoint for voices with instrumental accompaniment. Two glorious names (among others) emerge as models for the student in his study of the mixed style: Palestrina and Benedetto Marcello.(1)

---

(1) Paolucci, speaking of the Psalms of Benedetto Marcello, says: "If these (*i.e.*, the Psalms) were well studied by our "youthful aspirants, how much profit would they derive thereby!" (*Op. Cit.*, Vol. II., p. 311, note A.)

SPECIAL PART

COUNTERPOINT ON THE CANTO FERMO

PRELIMINARIES

Counterpoint on the *Canto Fermo* is divided into two kinds:

(i.) Simple or equal Counterpoint (*contrapunctum æqualis*).

(ii.) Compound or unequal Counterpoint (*contrapunctum inæqualis*).

In the first kind the Counterpoint (added melody or melodies) is constructed with notes of equal value to that of the *Canto Fermo*. There results, therefore, a juxtaposition of notes of equal value, hence the common designation of Counterpoint "note against note."

In the second case the Counterpoint is constructed with notes of different value to those of the *Canto Fermo*. This kind of Counterpoint consists of:—

(1) *Constant* fractions of the notes of the *Canto Fermo*.

(2) *Variable* fractions of the notes of the *Canto Fermo*.

In the first case the counterpoints consist of successions of equal note-values; in the second case of successions of divers and variously combined note-values: hence the designation of *florid counterpoint*.

The first kind of compound Counterpoint comprises different varieties, made up of a constant fraction of the *Canto Fermo*, which is taken as the computing element. Such fractions are $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{6}$: hence the corresponding varieties:—

(*a*) The notes of the Counterpoint are half the value of those of the *Canto Fermo*—two notes to one.

(*b*) The notes of the Counterpoint are one-third the value of those of the *Canto Fermo*—three notes to one.

(*c*) The notes of the Counterpoint are one-fourth the value of those of the *Canto Fermo*—four notes to one.

(*d*) The notes of the Counterpoint are one-sixth the value of those of the *Canto Fermo*—six notes to one.

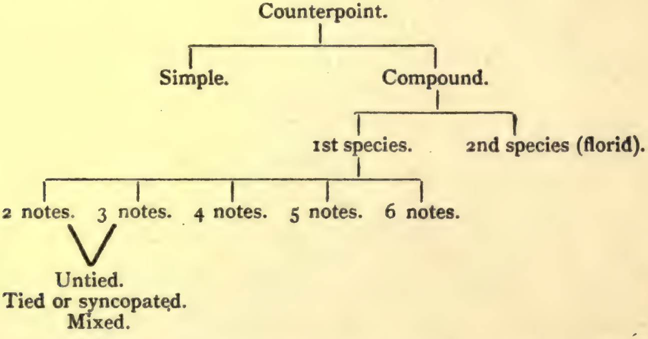
In (*a*) the two notes may be all untied or all tied or partly tied and partly untied. An analogous distinction (although not an exact one(1)) may also be made in the case of (*b*); so that (*a*) and (*b*) may be subdivided into :—

(i.) Untied Counterpoint.

(ii.) Tied or syncopated Counterpoint.

(iii.) Mixed Counterpoint.

The following synoptic table will make matters clear :—



Simple Counterpoint is the basis of study : florid Counterpoint is the goal—the different varieties of the first kind of compound Counterpoint form but the technical means for arriving at the goal which includes them all.

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(1) In the case of (*b*) successive syncopations not being possible on account of three notes in a bar, the Counterpoint, strictly speaking, can only be untied and mixed : but the latter may be written in two ways : (i.) The last note in every bar may be constantly tied to the first note of the next bar ; (ii.) The combination of untied and tied notes may be arbitrary. Thus might result a distinction between mixed, obligatory, and free Counterpoint ; but, in order not to complicate matters, we shall simply distinguish between syncopated and mixed Counterpoint.

HARMONIC BASIS.

Simple Counterpoint is based exclusively upon triads; compound Counterpoint is based upon triads and discords.(1)

Simple Counterpoint.

One must distinguish between the classic vocal style and the modern style.

The classic style of simple Counterpoint admits only diatonic triads, viz.,

The major triad.
The minor triad.
The diminished triad.(2)

The first two may be employed in their fundamental position and in their first inversion—the diminished triad *only* in its first inversion.

It follows that the bass(3) is always consonant(4) with the upper part or parts:

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(1) See *Manuale d'Armonia*, p. 12.

(2) See *Manuale d'Armonia*, p. 67, 68.

(3) The word "bass" is here taken to mean the *lowest* part of the harmony, irrespective of the voice to which it is confided.

(4) In fact, the bass always forms a $\genfrac{}{}{0pt}{}{5}{3}$ or a $\genfrac{}{}{0pt}{}{6}{3}$ with the upper parts, that is to say, consonant intervals.

hence the common but *inexact*(1) *idea* that simple Counterpoint consists solely of consonant intervals.

The modern style admits triads in their three forms, and tetrads in their fundamental position as well as their inversions.(2)

---

(1) I say "*inexact*," because the diminished triad is a *dissonant* combination. (See *Manuale d'Armonia*, p. 68).

(2) *Comp.* Richter and Jadassohn in their respective treatises on Counterpoint, Part I., Ch. I. This, however, refers only to Counterpoint in three or more parts. (Is it not high time that Counterpoint were so studied in England? *Trans.*)

BOOK I

TWO-PART COUNTERPOINT

Section I

Principles and General Rules

The duet (*bicinium*, *diaphony*) being the simplest polyphonic combination, is, in consequence, less harmonious than the more complex forms. Hence the necessity, on the part of the writer, of rendering it as interesting as possible with the slender means at his disposal.

Therefore, considering that the voices are exposed and that on this account the slightest improprieties are easily noticed, it will be necessary to conform *scrupulously* and *without* *exception* to the rules of harmony(1) and Counterpoint, both general (already expounded) and special (which we are about to consider).

RULE II.

The intervals must be so disposed as to indicate clearly the chords which they are intended to represent.

---

(1) Such are the rules of two-part harmony (*Man. d'Arm.*, p. 54) generally catalogued in Counterpoint treatises as follows :—

In moving from perfect consonance to perfect employ contrary and oblique motion.

In moving from perfect consonance to imperfect employ contrary, oblique, or similar motion.

In moving from imperfect consonance to perfect employ **contrary and oblique motion.**

In moving from imperfect consonance to imperfect observe contrary, oblique, or similar motion.

These classic rules may be summed up, as Padre Martini has done ("*Saggio fondamentale di Contrappunto*"), in one single rule : "*It is forbidden to approach a perfect concord by similar motion.*" In fact, the voices may approach a perfect concord :

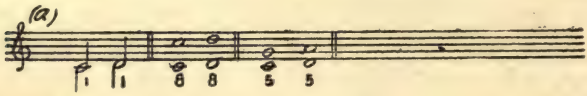
(*a*) From another perfect concord of equal value.

(*b*) From another perfect concord of different value.

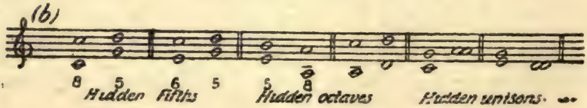
(*c*) From an imperfect concord.

(*d*) From a dissonant interval.

Now, similar motion gives rise to a succession of unisons, octaves and fifths (*a*)



to *hidden* unisons, octaves and fifths (*b*)



RULE III.

Crossing of the parts is sometimes permitted, but only for a few bars. The following are instances of the employment of this device:

(*a*) In cases of difficulty.

(*b*) In order to preserve a good melodic figure.

RULE IV.

The maximum possible distance between two voices is, according to some theorists, the octave; according to others, the fifteenth(1); others, again, strike a happy medium by allowing the harmonic interval of a tenth.(2) It is not possible to give an absolute rule on the point, because the various combinations of voices would require special individual rules. Generally speaking, however, the interval of a tenth should not be exceeded, excepting in very special cases.

---

(1) "According to some, two-part Counterpoint must not exceed the harmonic interval of an octave; according to others the limit of a fifteenth is acceptable." L. Penna: *"Li primi albori musicali,"* p. 61. *Comp.* also Tevo: "*Il musico Testore,*" Ch. III., Part IV., p. 228.

(2) Haller: "Kompositionslehre," p. 29.

SECTION II

SIMPLE COUNTERPOINT

The possible combinations are:—

The unison.
The octave.
The perfect fifth.
The third (major and minor).
The sixth (major and minor).

All these combinations outline the two forms of the triad admitted in simple Counterpoint. Of these combinations, the fifth represents the fundamental position ($\frac{5}{3}$); the sixth the first inversion ($\frac{6}{3}$). The remainder are ambiguous, in that they represent both $\frac{5}{3}$ and $\frac{6}{3}$, the third is common to both; the unison and 8ve do not determine the chord, because, doubling the bass, they may represent either a $\frac{5}{3}$ or a $\frac{6}{3}$. Nevertheless, these intervals (unison and octave) properly considered, in virtue of the harmonics of the natural scale, represent the fundamental triad (major and minor).

From the foregoing it is clear that:— The fifth outlines exclusively triads in the fundamental position; the unison and octave properly outline triads in the fundamental position (especially major triads); the third outlines major and minor triads in the fundamental position and the diminished triad in the first inversion; the sixth outlines chords of the sixth.

Consequently the intervals most frequently employed in simple Counterpoint are the third and the sixth, representing, respectively, chords of repose and motion. Of the two, the third is the more important in two-part Counterpoint, because it outlines not only triads and their first inversions, but different kinds of triads as well.

The rules governing the employment of the various intervals are easily established as follows:—

The beginning and the close of the composition demand the tonic chord in its fundamental position: the intervals to be employed are, therefore, the unison, *the third*, the fifth, and the octave. (Notice that the *third* is permitted.—*Tr.*)

Nevertheless, if the C.F. is in the upper part, the tonic chord can be outlined only by the addition of the unison or the octave.(1)

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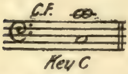
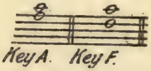
(1) In fact, if the C.F. in the upper part commences with the tonic, the added part must sound the tonic (either unison or octave).

A



By the addition of the third or of the fifth the tonality would be ambiguous.

B. C



The employment of the first-named would convey the impression of the relative minor key; that of the second, the sub-dominant key.

Hence the following important rules:—

When the C.F. is in the bass (i.e., in the lower part) the added part may commence and end with the unison, third, fifth, and octave.

When the C.F. is in the upper part, the added part must commence and end with the unison or the octave.

With this *proviso*, however, that whereas it is common to *commence* with the third and the fifth, it is not usual to *end* with these intervals.(1)

The course of the composition requires varied and complete harmony, and this is best accomplished by the use of *imperfect concords.*

Regarding *perfect concords*, the unison (during the course of the composition) is to be absolutely avoided because its use interrupts the polyphony.

The octave is subject practically to the same restriction as the unison; nevertheless, being harmonically less empty than the latter, its use is sometimes tolerated if justified by a good melodic progression.(2)

The fifth is less bare than the octave, and is, therefore, used more frequently than the latter, especially by the older writers. It should, however, be sparingly used. From what has been said, it will be gathered that perfect concords are generally employed at the extremes of the counterpoint, but very sparingly, if at all, during its progress; whereas the reverse obtains with imperfect concords.

---

(1) In classic Counterpoint the beginning is made only with a perfect concord (unison, octave, and fifth); the cadence must contain only the unison of the octave.

(2) The fundamental principle already laid down in the preliminaries, viz., that *counterpoint is based essentially on melody,* must always be borne in mind.

Among the latter, the third has the advantage over the sixth, since it can outline both the original position and the first inversion of the triads permitted in simple Counterpoint.

The theorists of the "*stile a cappella*" used to call the third the most "fascinating" ("vaga") among the concords(1): hence they counselled its employment in an ascending rather than in a descending direction, because "in ascending it reveals itself, and in so doing "discloses the fascination contained within "itself" ("*nell'ascendere si scopre, e scopren-"dosi si sente la vaghezza ch' è in se stessa*"(2)). Which "fascination" is made the more manifest by disjunct rather than by disjunct movement: hence the precept that "the more "disjunctly the third moves, the more fascin-"ating it becomes" ("*quanto più salta tanto "più è vaga*"(3)).

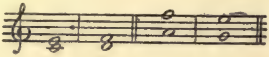
As regards the sixth, on the contrary, the aforesaid theorists spoke more reservedly, especially with regard to the major sixth, which they characterised as "harsh, hard, and some-"what crude, and therefore to be used with "great care"(1) ("*aspra, dura e crudetta e per* "*ciò da servirsene con gran riguardo*"). On this account, its employment was recommended rather in descending than in ascending because "in ascending the harshness is revealed, and "in descending it is concealed" (2) ("*perchè* "*ascendendo si scopre la durezza e discendendo* "*si copre*").

---

(1) Lorenzo Penna, *Li primi albori musicali,* Book II., p. 25.
(2) Angleria, *Regole di Contrappunto,* Ch. VII.
(3) Tevo, *Il musico Testore,* Pt. III., Ch. IX., p. 153.

The harshness of the sixth is made more manifest by disjunct movement in both parts, hence the rule that "the leap of a sixth (especially the *major* sixth) should be employed only when the other part moves by step."(3)

In a succession of thirds and sixths, major and minor should be alternated: in ascending, major should precede minor and *vice versa* in descending.(4)



A prolonged succession of thirds and sixths, even if used in accordance with the preceding rules, is apt to generate monotony. In fact, such an abuse is a direct violation of the characteristic of contrapuntal writing, wherein the melodies must move *independently*, albeit in harmonious combination. Therefore, *not more than three thirds or sixths in succession must be used.*

---

(1) Penna, *Op. cit.*, Book II., p. 75.

(2) Angleria, *Op. cit.*, Ch. VIII.

(3) Angleria, *Op. cit.*, Ch. VIII.

(4) A succession of thirds is better in ascending; a succession of sixths in descending.

All the foregoing precepts may be summed up into one fundamental principle of simple two-part Counterpoint:—*Contrary* motion is preferable to either similar or oblique, because it avoids erroneous progressions and enhances the vitality of the melodies, which cannot be said of either of the other two kinds of motion.

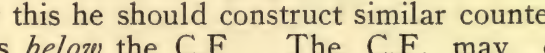
EXERCISES.

The student should select a C.F. from the collection given at the end of the volume, and proceed to add different counterpoints *above* the C.F., changing the voice each time. After this he should construct similar counterpoints *below* the C.F. The C.F. may, of course, be *transposed*, according to the nature of the voices employed.

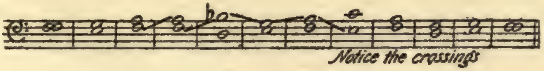
EXAMPLES.

Some of the following examples have been compressed or rewritten for reasons of space.

1.- C.F.

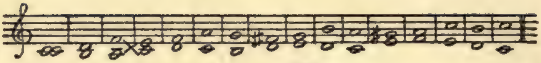


C.F. 2.-

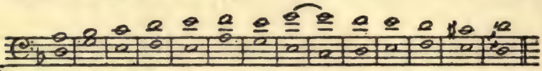


Notice the crossings

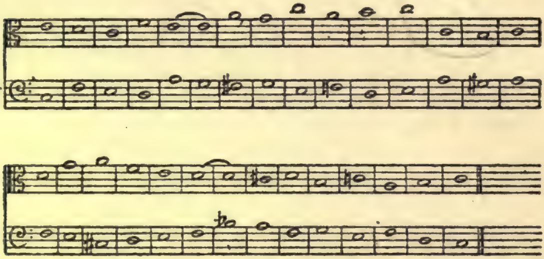
3.—



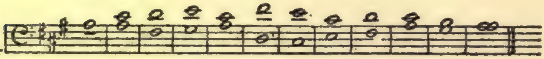
4.—



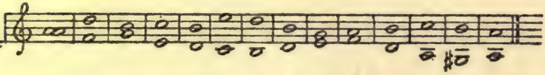
5.—



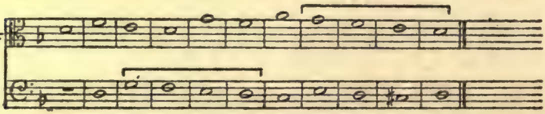
6.—



7.—



8.—



OBSERVATIONS.

Examples 1 and 2 are taken from Fux' "*Gradus ad Parnassum.*" They are in the *strict* style, and based on the mode of the C.F.(1)

Ex. 1(2).—Dorian Mode.—During the course of this brief composition the perfect fifth is employed three times (bars 1, 4, 6). Now, if the fifth in the first bar is regular, the same cannot justly be said of its employment in the other instances. Nevertheless, the conjunct movement of the counterpoint (bars 3, 4, 5, 6) may justify the somewhat free use of this bare interval. Bars 5 and 6 exhibit the false relation of the *tritone*.(1)

---

(1) See Appendix, note 5.

(2) *Exercitii Lectio I de nota contra notam,* p. 47.

The progression is justified because the Dorian mode does not contain the B flat ascending; moreover, the parts sing well, and the progression from the major third to the fifth takes place, according to classic rule, by semitone.(2)

The thirds in bars 2 and 3 are, according to rule, of different kind; nevertheless, it would be better if, in descending, the minor third preceded the major, as in bars 7 and 8.

The progressions of the major third to the sixth(3) (bars 8 and 9) and of the major sixth to the octave(4) (bars 10 and 11) are quite regular. The latter constitutes the invariable cadential formula of two-part Counterpoint when the C.F. is in the bass.(5)

---

(1) See General Rules, p. 18.

(2) Tevo, *Il Musico Testore,* p. 25.

(3) The major 3rd favours disjunct movement and proceeds most naturally to the major 6th, or, better still, to the minor 6th. (Lorenzo Penna: *Li primi albori musicali,* p. 27.)

(4) The major 6th tends to widen and its proper progression is to the octave, especially if the parts move step-wise and in contrary motion. (Tevo, *op. cit.,* p. 168; Penna, *op. cit.,* p. 29.)

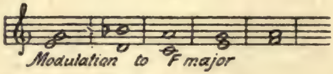
(5) The traditional cadential progression of the C.F. is from supertonic to tonic.

Ex. 2.—Lydian Mode.—From the fourth to the seventh bar the parts cross in an elegant and natural manner. But the tenor sings *too low*, and is therefore too feeble in contrast with the bass, which sings in the middle register. This example would gain considerably in effect if transposed for soprano and contralto.

Examples 3, 4, 5, 6, 7, and 8 are based upon modern tonality.

Ex. 3.—Begins in unison, from which it proceeds to the minor third, in accordance with the rules of the strict style :—"When both parts move it is better to proceed from unison to minor third than to major."(1)

From the minor third the progression is to the minor sixth; this is tolerated, although the minor third tends to contract. The next progression is excellent, the minor sixth tending to contract. The two thirds represented in bars 4 and 5 are quite regular, one being major and the other minor, and the former preceding the latter in ascending. The two sixths in bars 10 and 11 are somewhat irregular, both being major : the progression is not altogether smooth. By substituting B flat in bar 10 the progression would be smoother; in this case, however, the *sharp* in the twelfth bar should be omitted(2) and a modulation made to the key of the subdominant (F major).



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(1) Penna, *op. cit.*, Book II., p. 32.

(2) Otherwise the Counterpoint would be too chromatic.

The two major thirds in bars 12 and 13 are quite regular, as the voices proceed by semitone.(1) The modulations hinted at in bars 8 and 13 are regular, because they are made to related keys (dominant and relative minor).

Ex. 4.—In bars 5 and 11 the employment of the octave is justified by the melodic flow of the counterpoint. In bar 9 the voices are at a distance of a twelfth, but return to normal distance in the subsequent bar.

Ex. 5.—Begins with the third; the modulations indicated by the accidentals in the C.F. are necessary on account of the length of the example. The octave in bar 8 is the result of the modulation; were the third substituted melodic tautology (A B C) would result in bars 7, 8, and 9, and 10, 11, and 12. In bars 9 and 12 the voices are distant a thirteenth; but the leap of an octave in the melody (bars 12 and 13) re-establishes a balance to the end of the composition.

Ex. 6.—The C.F. is in the upper part. A rest is employed in the first bar of the Counterpoint: the entry of the bass is thereby made more effective and is quite easy, since it sings the note which the tenor has just quitted.

Ex. 7.—The same C.F. as for No. 4, but transposed into A minor and placed in the upper part.(2)

---

(1) See General Rules, p. 18 (note).

(2) With reference to transposition of C.F. see commencement of this chapter.

Ex. 8.—The same C.F. as for Nos. 1 and 2, but written in D minor rather than in the Dorian mode. Nevertheless, this example might also be considered as being written in the Dorian mode, because no B flat is present. In fact, the C natural in bar 7 is proper to the Dorian mode. Regarding the pause in the first bar, see remarks on Ex. 6.

SECTION III

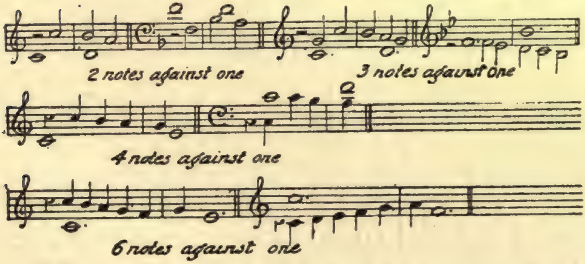
COMPOUND COUNTERPOINT

CHAPTER I

GENERAL RULES GOVERNING ALL THE SPECIES

As in the case of simple Counterpoint, we must consider the beginning, the end, and the course of the composition. With regard to the beginning, in addition to the rules laid down for simple Counterpoint,(1) the following general rule is applicable :—

> *The first note of the Counterpoint may be always substituted by a rest of the same value.* In this case the following note must be a perfect concord(2) :



With regard to the cadence, the student is referred to the rules given for simple Counterpoint.(3)

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(1) See p. 41.

(2) When the C.F. is in the lower part the added voice may commence with the third of the chord.

(3) See p. 41.

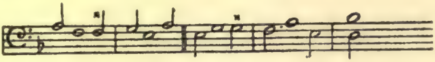
With regard to the course of the composition, it is a general rule that *the employment of the various intervals is subordinate to the beats of the bar on which they fall.*

Let us distinguish.

CONSONANCES.

(*a*) *Perfect.*—The unison is admissible in every species, and particularly when the Counterpoint consists of small note-values. *Provided always that it does not occur on the first beat of the bar.*

In addition, the strict style requires that the notes following the unison proceed conjunctly.



The octave and fifth are permitted even on the first beat of the bar, *but sparingly*, and only if the melodic movement warrants it.

(*c*) *Imperfect.*—As in simple Counterpoint, imperfect consonances are preferable to perfect.

DISSONANCES.

We must distinguish between passing notes and suspensions.(1)

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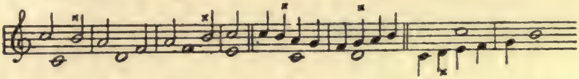
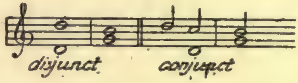
(1) See *Manuale d' Armonia*, p. 55 *et seq.*

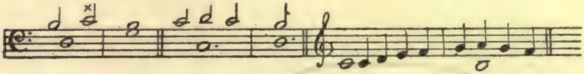
The former generally fall on weak accents(1) and are used conjunctly between two consonances.



In the strict style the introduction of dissonances in compound counterpoint consists in reducing to conjunct movement the leap of a third.



The employment of dissonances in circumstances other than the above is therefore wrong. For instance :—



These so-called "auxiliary notes" ("*note che dànno la volta*," "notes which return") are not admitted in the "*stile a cappella*."(2) But in the modern style, such notes are accepted as ornamental ("*broderies*").(3) The dissonances by syncopation or tie occur on strong beats. They are treated in detail on pp. 60 *et seq.*

(1) Passing notes consist of passing notes proper and appoggiature (see *Manuale d'Armonia*, p. 29). Moderns use such notes on strongbeats. Already Cherubini contemplated this possibility, although in quite exceptional cases, "to avoid disjunct melodic movement or other difficulties." (*Trattato di Contrappunto*, p. 19.)

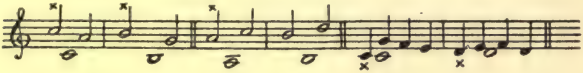
(2) Compare Fux and Padre Martini, *op. cit.*

(3) See pp. 70 *et seq.*

II.

The notes on the weak beats of the bar are not sufficient to correct errors between the first beats of successive bars.(1)

Thus, for instance, the following passages are faulty, notwithstanding the interpolated notes, because the strong beats are the most important, and, therefore, more keenly detected by the ear :—



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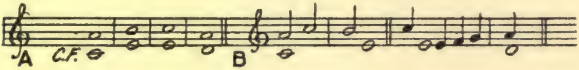
(1) This rule applies absolutely in the case of consecutive fifths and octaves. As regards *hidden* consecutives the rule is relaxed, provided the second minim proceeds to the next bar by contrary motion. Thus, for instance, the forbidden hidden 5ths in the example A may be tolerated in example B.



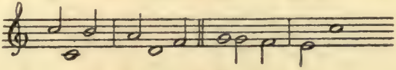
CHAPTER II

(*a*) TWO NOTES AGAINST ONE

This consists in writing two notes of equal value against one of the C.F. Against a semibreve C.F., therefore, two minims will be written, and so on. Every bar will contain two beats, constituting, respectively, a strong and a weak accent. The notes of the Counterpoint may be free or tied, or partly free and partly tied. We have, therefore, three different varieties of "two notes to one" Counterpoint, viz. :—(*a*) Two notes to one (free); (*b*) Tied or syncopated; (*c*) A combination of the two preceding varieties.(1)

I.

In the strict style a note consonant with the C.F. must be employed on the first beat. The note on the second beat may be either consonant or dissonant. In the first case the melody may move either conjunctly or disjunctly; in the second it must move conjunctly.



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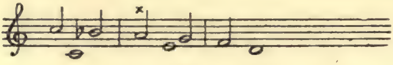
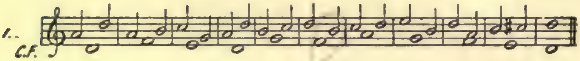
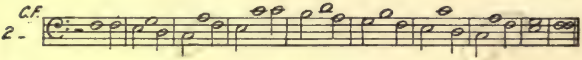
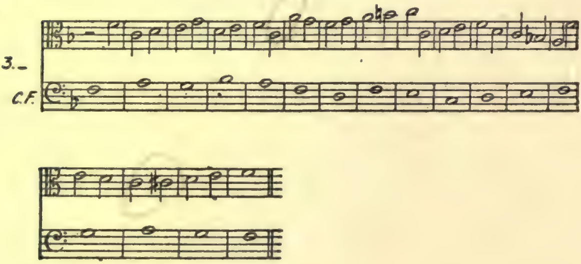
(1) The first variety constitutes the second species of the strict style; the second corresponds to the fourth species of strict counterpoint; the third is a mixture of the two preceding, and constitutes a new order peculiar to the modern German school (*vide* Richter, "*Counterpoint,*" Pt. I., Ch. III., p. 31, and Jadassohn, pp. 24 *et seq.*

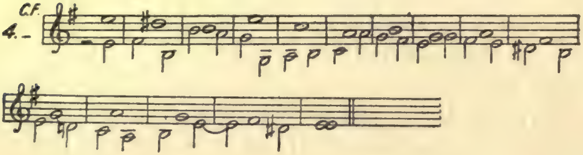
But moderns tolerate a dissonance on the first beat if the melody is thereby improved.







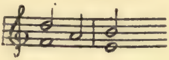




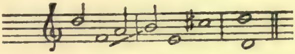
OBSERVATIONS.

Ex. 1.—(Fux, *Op. cit.*, p. 58).—Doric.—It might have been advisable to commence this exercise with a minim rest, because the initial note A is heard three times almost in succession and always on the strong accent (bars 1, 2, and

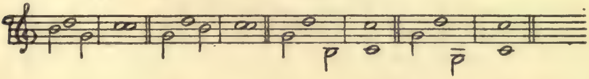
4). In bars 9 and 10 we have an example of the note on the second beat which avoids hidden fifths :—



In the penultimate bar the two chords $\frac{5}{3}$ and $\frac{6}{3}$ exemplify the typical form of cadence in this species when the C.F. is in the lower part. The tritone between bars 9 and 10 is not blameworthy :—



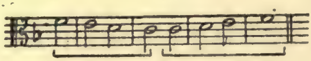
Ex. 2.—(Haller, *Op. cit.*, p. 40).—Lydian. In the penultimate bar of the Counterpoint we have one note instead of two. This was a common form of cadence with the polyphonists of the "*stile a cappella*," when the C.F. was in the upper part. Here are others :—



Ex. 3 *and* 4.—Modern Tonality.—In these examples we see the skip of major sixth (bars 5 and 6 in Ex. 3 and bar 6 in Ex. 4) forbidden in the strict style, and the skip of a minor sixth (Ex. 3, bar 13) only exceptionally tolerated in the strict style in writing two notes against one.⁽¹⁾ The intonation of these skips is nevertheless facilitated by the chord formed by them. Furthermore, in the case of Ex. 4, the alto sings the same note as the soprano.

The dissonant note on the first beat of bar 10 in Ex. 3 is justified by conjunct and contrary motion. The chromatic alteration in bar 15 of the same example is accepted by moderns. We have put it in brackets, because we do not think it is adapted to vocal Counterpoint.⁽²⁾

If we eliminate the chromatic alteration we have the repetition of the same note, which is seldom advisable,⁽³⁾ but sometimes admissible, as, for instance, in this case, because the repetition takes place on a weak accent and the two notes are placed, one at the end and the other at the beginning, of two phrases which are, moreover, symmetrical.



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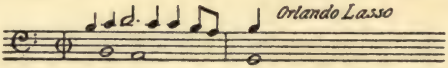
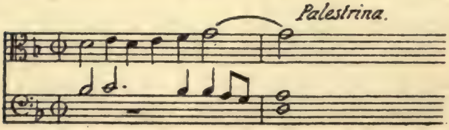
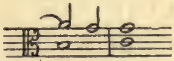
(1) *Vide* Cherubini, Rule VII of 2nd species Counterpoint.

(2) On account of the difficulty of intonation.

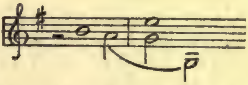
(3) The classics used, with excellent effect, the repetition of the same note in anticipating the resolution of dissonances. Here are two examples :—

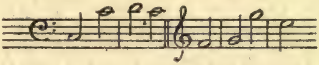




On the other hand, the repetition of a note on the first accent of a bar is absolutely forbidden, *i.e.*, 

In the third bar of Ex. 4 we see the employment of the unison on the strong accent. This is a mistake, because the melodic flow is interrupted; but the dissonance of a second which follows, resolving effectively on a $\frac{6}{3}$ is so good as to justify, in our opinion, the infraction of the rule. In bars 3 and 4 of the same example the lower part contains a skip of a ninth with only one note between :—



but one of the intervals is the octave, and the melody then ascends in accordance with the following principle, viz., after a descending skip of an octave, the part engaged must *ascend*, and *vice versa.*(1) 

The syncopation in bar 14 is allowable even in the strict style, irrespective of the position of the Counterpoint.

II.—Tied or Syncopated Counterpoint.

The notes of the Counterpoint have the same value as those of the C.F., but they are written in such a way that the first half appears on the weak accent of a bar and the other on the first beat of the next bar.

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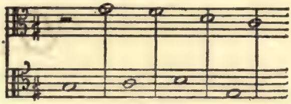
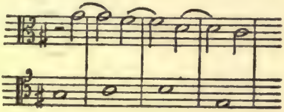
(1) Th. Dubois; Traité de contrepoint; p. 12, note 1.



The result, therefore, is two notes of Counterpoint against one of the C.F.:—



RULES.

The tied note must be consonant on the second beat of the bar.

On the first beat of the bar it may be consonant, or, better still, dissonant. In the first case the melody may move either conjunctly or disjunctly; in the second case it must move conjunctly.(1)

II.

The best dissonances, in two-part Counterpoint, are the seventh (when the C.F. is in the lower part) and the second (when the C.F. is in the upper part.(2)

III.

It is sometimes permissible to interrupt the syncopation, but quite in an exceptional way. Such an expedient "must not be resorted to until all possible means of preserving the syncopation have been attempted in vain."(1)

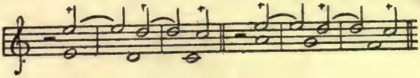
---

(1) This on account of the regular resolution of discords (Vide Manuale d'Armonia, p. 56).

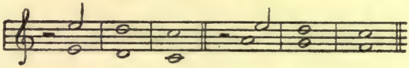
(2) The efficacy of the dissonances of the 9th and 4th depend upon the notes accompanying them, which are, for the 9th, the 3rd, and for the 4th, the 5th. This is why, in two-part counterpoint, the use of these dissonances is not advisable.

IV.

Syncopation may hide, but does not correct grammatical errors: therefore, passages of this kind:—

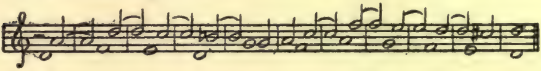


must be avoided as though they appeared thus:



Four examples:—

1



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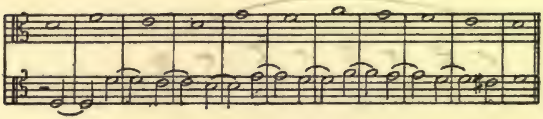

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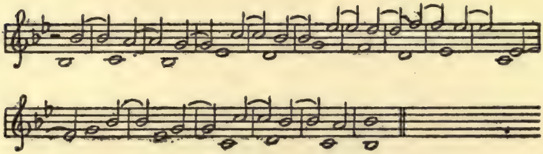

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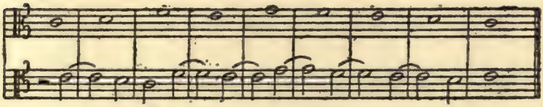

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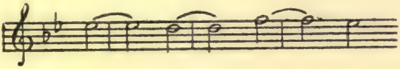
(1) Cherubini, *op. cit.*, p. 32.

OBSERVATIONS.

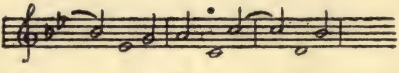
Ex. 1 *and* 2.—(Fux, *Op. cit.*)—Dorian.—In accordance with Rule 3 (on p. 60) the syncopation has been broken between bars 5 and 6, but immediately re-established in the next bar.

Ex. 3.—Modern.—In bar 9 we have the suspension 9-8, justified by the sequential progression of the melody:—



In bar 11 the parts cross: the soprano goes below the alto—thus the E of the soprano becomes the bass.

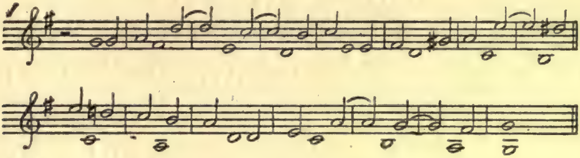
Bar 13 is rather empty, because the intervals of a fifth and an octave are formed. This has been done in order not to interrupt the syncopation; the passage would be improved if treated as follows:—



III.—MIXED COUNTERPOINT.

This is a combination of the two preceding species. Here are two examples :—

1



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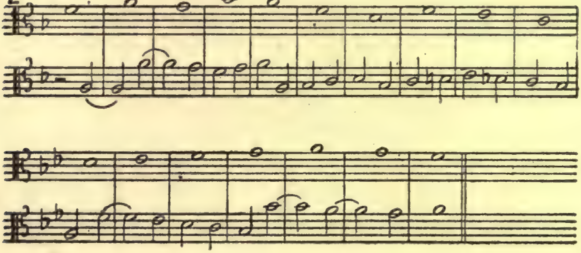
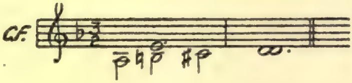


CHAPTER III

(*b*) THREE NOTES AGAINST ONE

This species consists in employing three notes of equal value against one of the C.F. Consequently, the time is triple :—

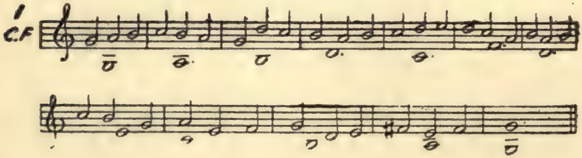


Two varieties are here possible, viz., untied and mixed.

I.—Untied Counterpoint.

The first beat of the bar must be consonant. The other two beats may be either consonant or dissonant. In employing dissonances conjunct motion must be used.

Three examples :—



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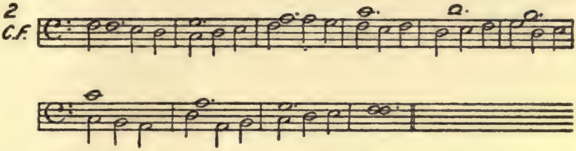

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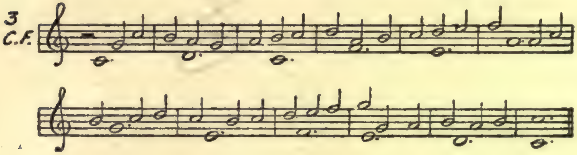


OBSERVATIONS.

Examples 1 and 2, taken from Haller, are worked in the strict style. No. 1 is Mixo-Lydian, No. 2 is Lydian, No. 3 is Modern.

II.—MIXED COUNTERPOINT.

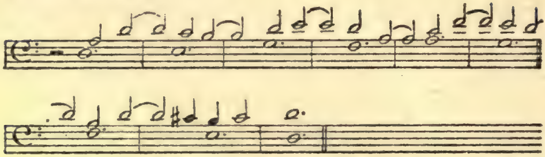
The combination of tied and untied notes may be effected in two ways:—

(i.) The last note in each bar is constantly tied into the next bar. (See Ex. 1 and 2.)

(ii.) The combination is effected at choice. (Ex. 3.)

Three examples :—

1



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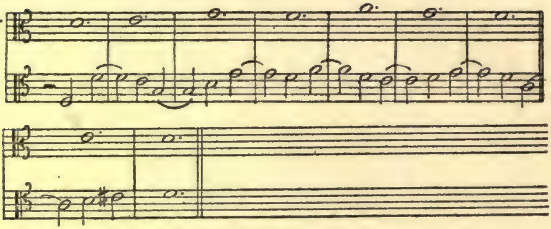

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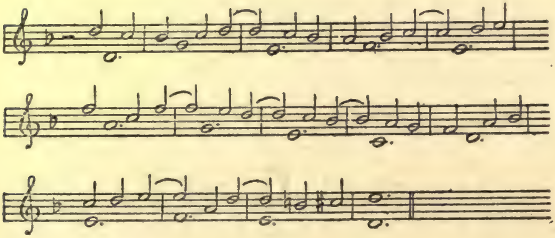
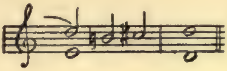


OBSERVATIONS.

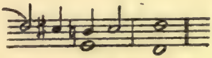
Ex. 1.—Haller.—Dorian, strict.—In bar 8 the dissonance is treated in a special manner, which is fully explained later on.

Ex. 3.—Modern.—In bar 12 the seventh resolves on the third beat, and this similarly is explained further on.

The formula 7 5 6 in bar 13 is a contraction of the formula 7 6 5 6 in bar 8 of Ex. 1, viz., the passage



in place of



Of this commendable embellishment we shall deal at length when we come to consider four notes to one.

CHAPTER IV

(*c*) FOUR NOTES AGAINST ONE

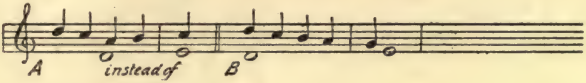
This third variety of compound Counterpoint consists in writing four notes of equal value against each note of the C.F. It follows that the notes of the Counterpoint must be one-quarter of the value of those of the C.F. Therefore, if, as is generally the case, the latter is made up of semibreves, the Counterpoint must be written in crotchets. These must all be untied, although some modern authors admit of one crotchet being tied into the next bar (Richter, *Op. cit.*, p. 44; Jadassohn, *Op. cit.*, p. 42).

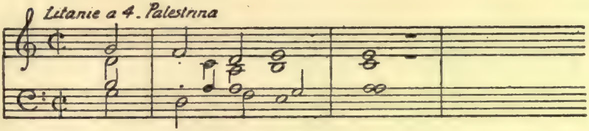
Each bar may consist of two or four beats.

RULES.

The first note of every bar must be consonant (this rule also is subject to the exceptions mentioned in the chapter dealing with Second Species Counterpoint). The remaining notes may be consonant or dissonant; but the dissonance must be between two consonances and the melody must move conjunctly.

It is, however, a common procedure in the "*stile a cappella*" to leap a third from the dissonance to the consonance instead of moving as usual by step :—





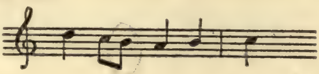
This very elegant device, known as *nota cambiata* (or Fux's note, not because Fux was its inventor, but because he was the first to catalogue its use) gave rise to great controversies, and it was also severely criticised (Cherubini, *Op. cit.*, p. 26). We, however, commend it to the student as excellent, because it does not go against the principles of harmony(1) and makes for good melody, which is the principal aim of Counterpoint.

II.

"Passing notes" play a very important rôle in this species of Counterpoint, and the beauty of the composition depends upon the

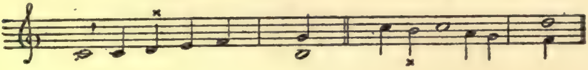
---

(1) In example B the melody proceeds from the octave (d) to the 5th (a) by means of two passing notes (c and b) in numerical order. In example A the order is inverted and the 5th is heard immediately after the 7th, in consequence of the elision of the 6th, which comes last :—

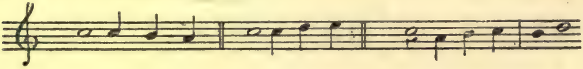


manner in which they are employed.(1) Here are a few rules :—

The passing note of a second is good when the counterpoint proceeds from the unison to the third.

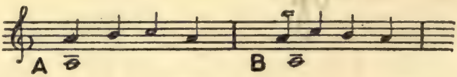


It is to be avoided when the Counterpoint goes from the third to the unison, especially if the second is minor.



The employment of a passing note on the third beat of the bar is always possible, and, indeed, often preferable, in spite of pedants, to a harmony note, because it improves the Counterpoint.

Of the two passages, A and B, we much prefer B :—



Modern harmony easily accepts those ornamental notes to which the French have given the name of "broderies" ("auxiliary notes").

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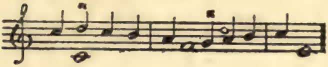
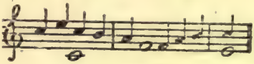
(1) The geniality of the old compositions is due to the bold and exquisite use of passing notes.

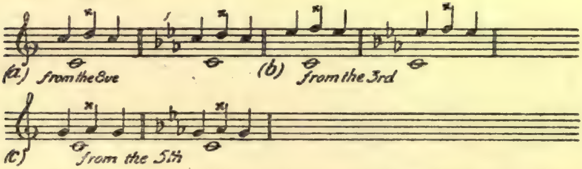


The ancients never employed this device. In such cases they used the third above or below:—

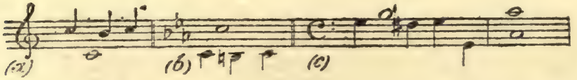


However preferable the ancient usage may be, nevertheless, inasmuch as auxiliary notes play such an important part in modern music, we think it not amiss to give a few hints concerning their use:—

The *upper* auxiliary notes are always diatonic (major or minor second), according to the tonality.

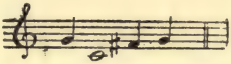


The *lower* auxiliary notes occur variously: From the octave, the second is always minor, diatonic or chromatic.

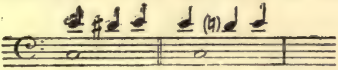


In Ex. (*c*) the major second (F natural) may be used, as commonly found in Bach.

From the minor third the second is minor; from the major third the second may be major or minor.



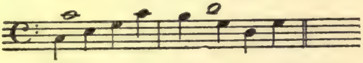
From the fifth the second is minor.



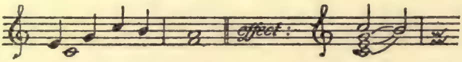
Note.—The alteration of *upper* passing and auxiliary notes produce a modulation; that of the *lower* auxiliary notes do *not* change the tonality.

III.

Avoid the effect of broken chords (arpeggi).

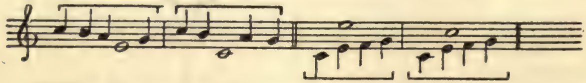


Nevertheless, chords of the seventh, by approaching the root and the seventh by step, and causing a proper resolution of the chord, may be broken up with excellent effect:—

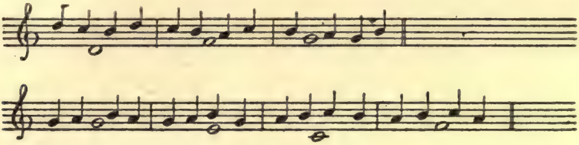


IV.

Avoid the monotony resulting from melodic tautology in successive bars:—



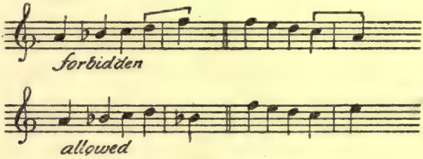
"Such repetitions on different degrees of the scale are equally monotonous, as may be seen from the following examples (Haller, *Op. cit.*, p. 46):—



In sequences, however, repetitions are often necessary and effective, provided they are not unduly prolonged.

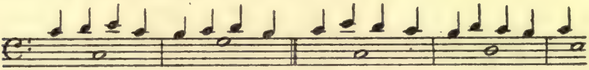
V.

Avoid, if possible, proceeding from one bar to the next *in the same direction* by a leap of a third:—

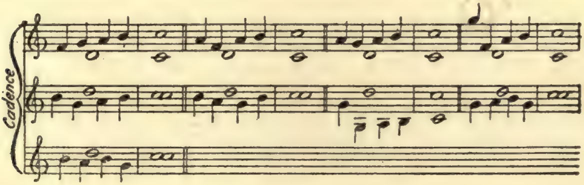


VI.

Avoid the successive periphrastic development of the same note:—

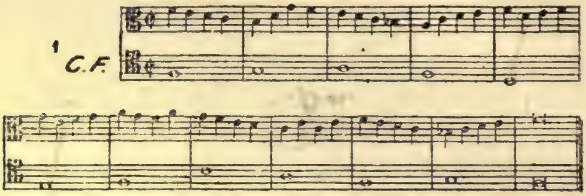


We append some of the most usual forms of cadence in this species:—

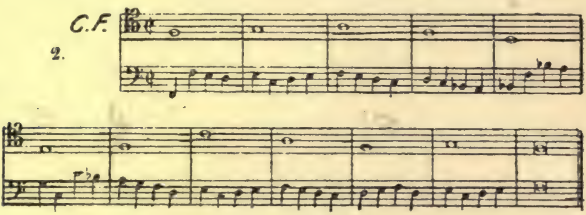


Four examples of two-part Counterpoint, four notes against one :—

1



2.



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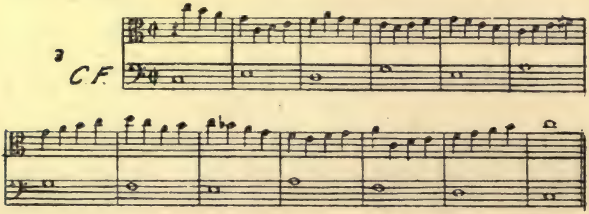

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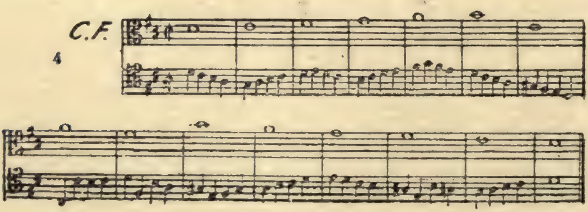
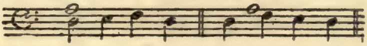


Observations.

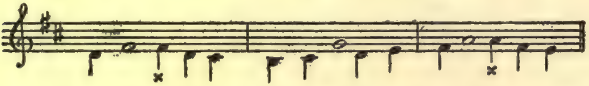
Ex. 1.—(Fux, *Op. cit.*, p. 68).—Lydian Mode.—The third and eighth bars exhibit a passage considered irregular in the light of modern harmony, viz., the dissonance of the ninth used at the distance of a second. Similar and greater irregularities, justified by the difference in the quality of voices, are often found among the old writers; but nowadays, where harmony has established well thought-out and sure laws, it is well to abstain from such irregularities. The consecutive octaves in bars 5 and 6 are not faulty, because they occur on weak beats.

Ex. 2 (*id. id.*)—In bars 5, 6, and 7 the voices *cross* in order to bring out the melodic phrase in the bass. In bar 7 the unison is used irregularly—a common occurrence in old writers and which may be imitated only when the difference in the quality of the voices may justify it. Bar 10 is written in accordance with the pedantic principle which requires a harmony note on the third beat of the bar. The strict observance of this rule leads to a poor and monotonous counterpoint; whereas the employment of a note foreign to the harmony on the third beat improves both the melodic design and the harmony. Let the two following bars be contrasted to be convinced :—



Ex. 3 (*Modern Tonality*).—In various places the voices are separated by rather large intervals (11th, 12th, 13th, 14th, 15th). It should be noted, however, firstly, that the voices are constantly used in their medium register; and, secondly, the note-values being small, the intervals succeed each other rapidly, and the balance is soon re-established.

Ex. 4.—Bars 3 and 5 exhibit the use of the major second as an upper auxiliary note. The passage in question may be easily made to conform to classic usage by substituting the interval of a third to the auxiliary note:—

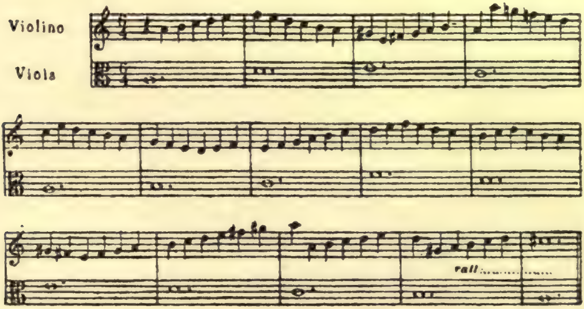


In bar 8 we see the lower auxiliary note. The substitution of *A* in the place of the *B* would restore the passage to the older form.

CHAPTER V

(*d*) SIX NOTES AGAINST ONE

This variety consists in writing six notes of equal value against each note of the C.F. The rhythm of the composition, therefore, will be either 6/4 (one note to each beat) or 2/2 (three notes to each beat). The rules given for the preceding variety hold good also for the present one. We give one example :—



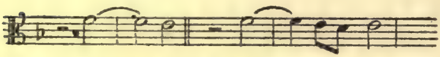
FLORID COUNTERPOINT (FIFTH SERIES).

In this species the Counterpoint is made up of various figures, consisting of notes of different value.

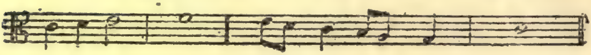
RULES.

The employment of the various figures which enter into the construction of the Counterpoint is regulated by the following rules :—

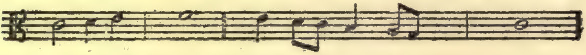
(i.) The tie or syncopation may connect two notes of equal value or two notes of unequal value,provided the larger comes first :—



(ii.) It weakens the rhythm to place two notes on the strong accent and a single note on the weak accent :—

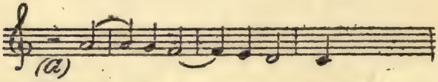


The reverse, however, is quite regular :—

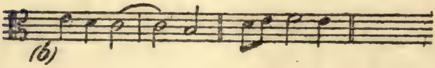


Nevertheless, two notes may be used on the strong accent :—

(*a*) When the first is tied to a preceding figure, of which it then forms a prolongation :—

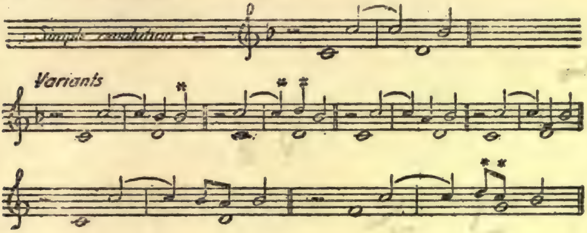


(*b*) When the note on the weak beat is syncopated :—



II.

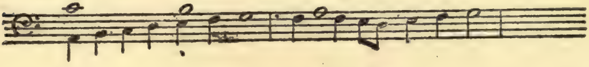
The resolution of syncopated dissonances may be effected in various ways :—



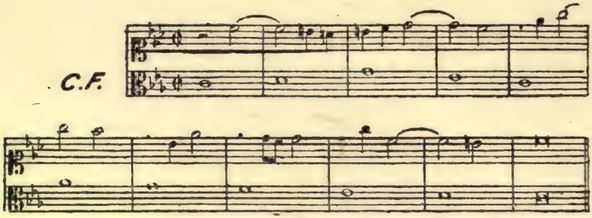
These ornamental resolutions do not affect the harmony of the bar.

III.

As a general rule, the same melodic formula should not be used for more than two bars in succession. This rule tends to prevent the monotony which results from tautology, and to which we have elsewhere referred.



Quavers, here admitted for the first time, must be used judiciously. Preferably, not more than two should be employed in the same voice in the same bar; they should appear on weak accents and they should be approached and quitted conjunctly.



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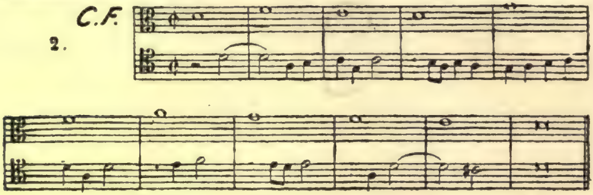

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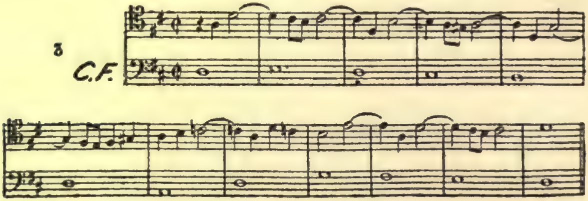

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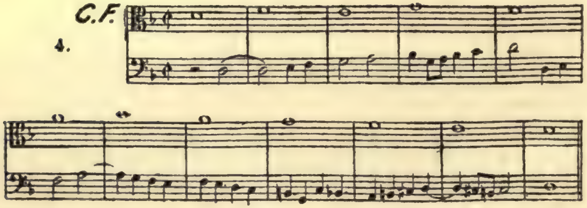
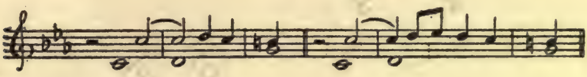
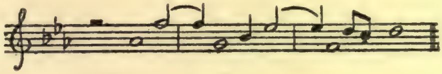


OBSERVATIONS.

Ex. 1 (*from Ignaz von Seyfried*: "Ludwig von Beethoven Studien").—The dissonance of the seventh in bar 2 resolves in the *next* bar, which is by way of a licence. In such a case auxiliary notes are employed :—



The old writers often used a dot instead of the tie or bind ⁀ (bars 5, 7, 8, and 9). Now-a-days, of course, the passage would be written thus :—

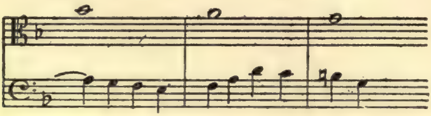


The cadence is in accordance with the well-known formula 7 6, two notes against one.

Ex. 2 (Fux *op. cit.*, p. 77). *Dorian mode.* The melodic pattern used in bars 3 and 6 is common in florid Counterpoint; the idea of a $\frac{6}{4}$ conveyed on the second crotchet is not blameworthy, given the small note-value and its position on the weak accent.

Ex. 3. *Modern tonality.* The Counterpoint begins with a crotchet rest rather than with a minim rest used in the preceding examples, and ends with an untied minim in the penultimate bar—quite a regular procedure.

Ex. 4. *Modern tonality.* In bar 8 the bass, which is too widely separated from the alto, might be brought closer to the latter. The following modification is possible :—



In bars 10—11 the suspension is prepared by a crotchet. Strict teachers censure such passages and decree that the suspension should be prepared by a minim (Dubois, *Op. cit.*, p. 20).

BOOK II

THREE-PART COUNTERPOINT

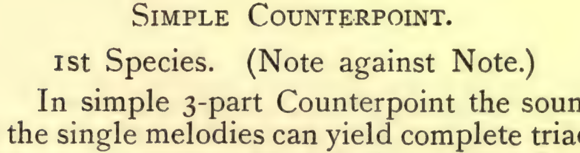
The trio (*tricinium, trifonia*) is naturally more harmonious than the duet. On this account, and owing to the increased difficulties created by the addition of a new part, a modification, if not an absolute relaxation, of the rules of 2-part Counterpoint, is necessary.

SECTION I

SIMPLE COUNTERPOINT.

1st Species. (Note against Note.)

In simple 3-part Counterpoint the sounds of the single melodies can yield complete triads. But, on account of melodic progression—which is of paramount importance—it is often necessary to suppress one of the notes of the triad; consequently, this species consists of a mixed succession of triads both expressed and understood.



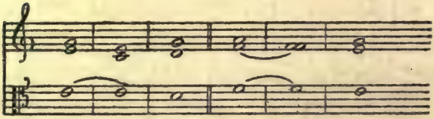
RULES.

The harmonies possible in 3-pt. Counterpoint in the strict style are the same as for 2-pt. Counterpoint, viz.,

(*a*) The major and minor common chord in fundamental position.

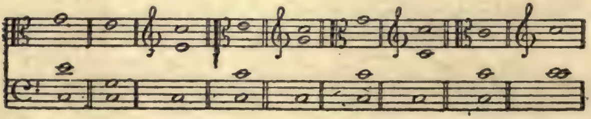
(*b*) The first inversion of the major, minor and diminished triads.

(*c*) The incomplete chords outlined in 2-pt. Counterpoint, with one of the notes doubled. This doubled note is generally the octave, but the unison may be doubled if one of the voices remains stationary and both voices then proceed by step and in contrary motion.



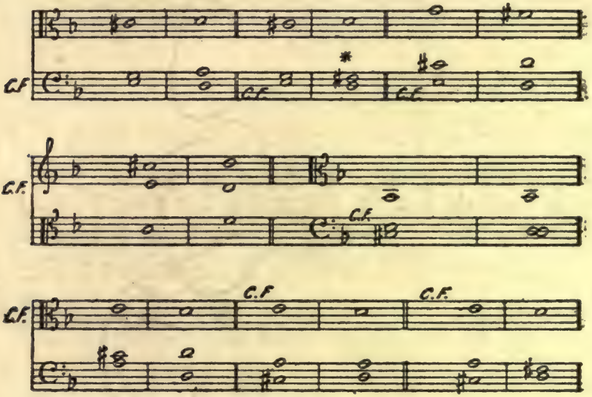
II.

The composition begins with the tonic common chord, complete or not, according to the exigencies of the parts engaged. The following beginnings are common:—



III.

The composition ends with one of the following formulæ :—



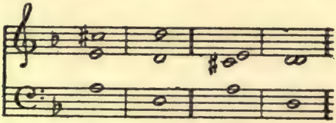
IV.

It is permitted to move by similar motion to a perfect consonance under the following conditions :—

(*a*) When the lower part leaps a 4th or a 5th.

(*b*) If the part which proceeds to the perfect consonance moves by step.

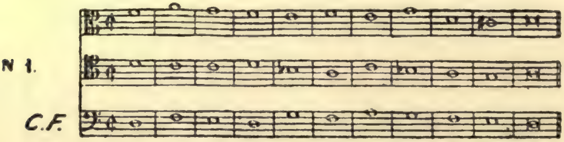
(*c*) If the harmonic combination resulting from this procedure is a complete triad; except in the case of the cadence, where the lowest voice leaps from dominant to tonic, one of the upper parts proceeds from the second to the tonic, and the remaining part ascends from the 7th to the tonic.



As to the preference between $\frac{5}{3}$ and $\frac{6}{3}$, it should be noted that the old writers preferred uninverted triads because they are stronger and fuller. Nevertheless, the $\frac{6}{3}$ was often used because it is very harmonious: one has but to quote the works of Palestrina, which abound in successions of 3rds and 6ths.(1)

V.

In his exercises the student must place the C.F. successively in each voice.



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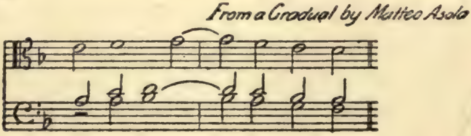
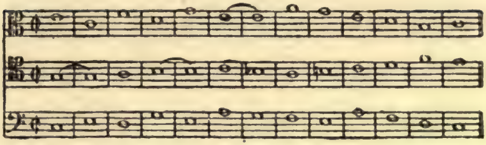
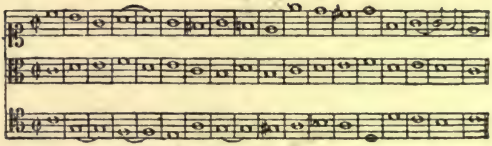
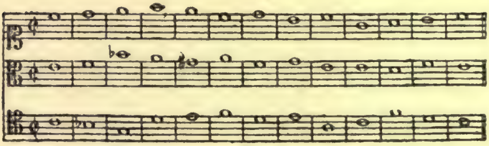
(1) The progressions of 3rds and 6ths yield a succession of 4ths between the middle parts, but there is nothing wrong in this, because the 4th in such cases is to be considered as an imperfect consonance.









Observations.

Ex. 1. *Dorian Mode.* (Fux, "Gradus," p. 89).—The style is strict. The middle part, from bars 5—10, proceeds in thirds with the bass. This is not regular and certainly not good Counterpoint. There is something to be said, however, for the variety of the harmonies, resulting from the notes of the highest part. The beginning and the cadence are regular. In bars 8, 9, 10 all the voices proceed by similar motion, which is quite in order in successions of thirds and sixths.

Ex. 2. Modern tonality.—Bar 7 exhibits a transient modulation,⁽¹⁾ the original key being re-established in bar 9. In the last two bars the tenor crosses above the alto, to the obvious advantage of both voices (although the crossing in the *last* bar is not approved by the strict style (Dubois, *Op. cit.*, p. 7).

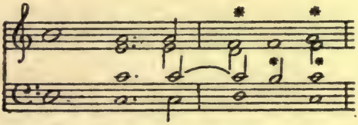
Ex. 3. Modern tonality.—In bar 9 there is a chord of the dominant 7th, not admitted in the strict style, *but acceptable in our day given the character of modern tonality.* (The italics are mine. When will English teachers and examining bodies be broad-minded enough to realize that we are *not* living in the time of Palestrina, and that to be a musician it is *not* necessary to write under restrictions which even Palestrina blissfully ignored?! *Tr.*)

In the penultimate bar there is a licence consisting in writing two notes in the soprano, instead of one. This is evidently done in order to avoid consecutive 5ths with the tenor, although no harm would have resulted, the first of the 5ths being perfect and the second diminished. This procedure, in fact, is freely allowed in harmony. Considerable freedom in

---

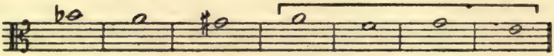
(1) The key to which the modulation is made is not well defined: it might be *F major*, when the following chord would be a $\genfrac{}{}{0pt}{}{5}{3}$; or it might be *D minor*, when the following chord would be $\genfrac{}{}{0pt}{}{6}{3}$. This latter interpretation is the more correct, because if the key were *F* there would be a doubled major 3rd and a bad resolution of the ascending 7th (*e*).

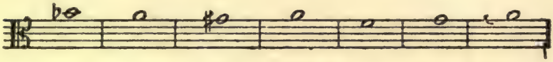
the matter of consecutives was exercised by the old writers because a difference in the species is sufficient to justify consecutive 5ths, independent of their proximity. Penna, in fact (*Op. cit.*, p. 15) says:—"Consecutive 5ths may occur when one is diminished ('falsa'), in which case the first should be perfect ('buona') and the second diminished and fall to the major third. There are those who fall into a third fifth which follows the other two by step." Here is an example by Lodovico Vittoria:—



The difference of opinion between ancients and moderns depends from the tonality. The two leading-notes have for us a certain upward tendency which they could not have in the old Church modes. In Vittoria's example the manner in which the two 5ths are written is in their favour. Note the alto, which adjusts the passage admirably.

Ex. 4. *Modern tonality.*—From the eighth to the ninth bar, between the tenor and the alto there are hidden consecutive 5ths. These are acceptable because they do not occur between the extreme parts. If *a* be substituted for the *e* in the alto, the 5ths would be avoided, but the melody would suffer, as may be seen by comparing (A) and (B).

A


B


In fact, the *a* in bar 9 [(B)] is an ugly repetition of the *a* in bar 5.

In bars 10 and 11 the crossing between the tenor and the alto saves 5ths by similar motion, which would have resulted by placing *d* in the tenor and *f* in the alto. This procedure, however, is commendable only when occurring between two *different* voices (as in the present case), otherwise, in the case of two *equal* voices, the 5ths might escape the eye but not the ear.

SECTION II

COMPOUND COUNTERPOINT

CHAPTER I

Rules Common to All Species

The Counterpoint is written in equal fractions of the C.F., and is placed in one of the three voices. The remaining part is written in "note against one."

If A be the C.F., B the Counterpoint in moving notes, and C the remaining part in semibreves, the following combinations will be possible :—

C	B	C	A	B	A
B	C	A	C	A	B
A	A	B	B	C	C

The same chords as before are used. No definite rule can be given as to the interval to be omitted in incomplete chords; generally speaking, it is better to omit the 5th than the 3rd, due attention being given, however, to melodic progression.

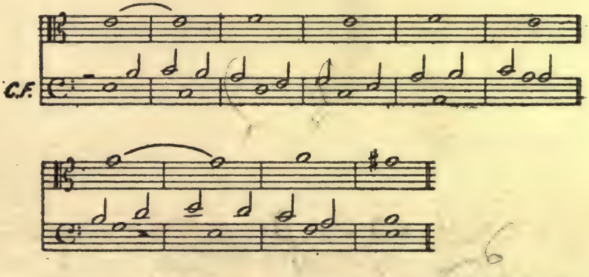
In addition to suspensions, "pedal" notes may be employed. Other interesting forms of Counterpoint may be obtained by combining the various species:—

(a) Combination of 2nd and 4th species.
(b) ,, ,, 2nd and mixed ,, (2nd and 4th species)
(c) ,, ,, 2nd and 3rd ,,
(d) ,, ,, 4th and 3rd ,,
(e) ,, ,, mixed (2nd and 4th species) and 3rd species.

CHAPTER II

One Part in Second Species

The rules applicable to two-part Counterpoint apply equally here, with this addition, that, where it is not possible to obtain a complete chord in the accent, the missing interval should be heard on the weak beat :—



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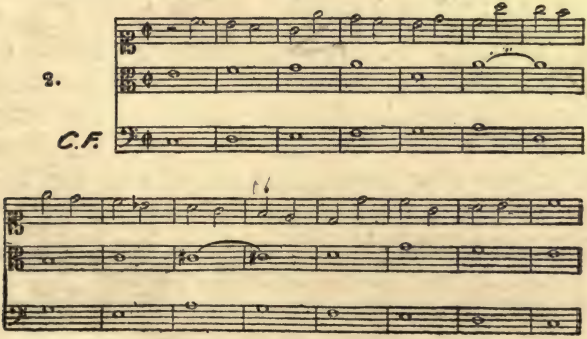

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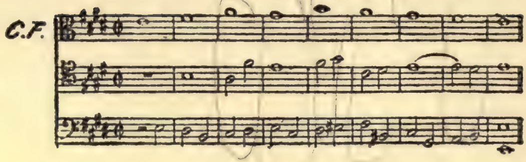

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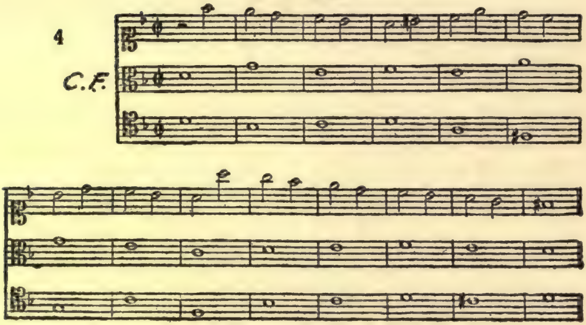
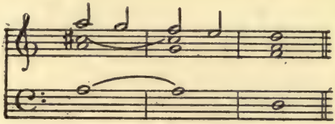


OBSERVATIONS.

Ex. 1. (Fux, *Op. cit.*, p. 97). *Phrygian mode.*—The Counterpoint begins with a rest, which is always advisable. In bars 3, 4, 9 and 10 there appear consecutive fifths on the accent. In two-part Counterpoint such successions are absolutely forbidden, the intervening note being insufficient to palliate them. But in three or more parts, thanks to the fulness of the harmony, such consecutives are easily accepted. It will be well, however, not to abuse them. The contralto in bars 3, 4, 5 and 6, repeats the same formula (*f e*) the melody being thereby impoverished.

Ex. 2. *Modern tonality. Free style.*—The leap of a major sixth in the third bar is justified by the ascending progression; that in the sixth bar by the gradual melodic movement which it inaugurates. This bar is defective on the second beat, because the harmony is incomplete; nevertheless, the three different octaves do not sound at all empty. The following bar contains a dissonance on the strong beat, but this is amply justified by the melodic progression; as to the leap of a minor 7th in the middle part, this is quite easy of intonation: therefore we do not hesitate to write it. In bar 11 of the Counterpoint the dissonance occurs on the first beat, and is preceded by another dissonance. This is, of course, irregular, yet fully justified by modern harmony, because bars 10 and 11 contain elements of the same chord, viz., the chord of the 13th in *d* minor.



Another argument in favour of this procedure is the scalic movement of the Counterpoint.

Ex. 3. *Modern tonality.*—The Counterpoint begins a bar later, rendering the entry more effective: this is always commendable, provided the entry be made with a note which is easy to take, as in the present case, where the tenor begins on *b*, the dominant, which is easily sung after the *e* of the alto and the bass. In this Counterpoint two notes are often employed, a licence, this, occasionally tolerated, and which may prove useful and efficacious.

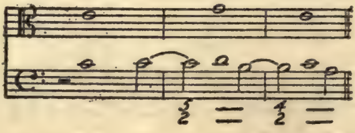
II.

Syncopated Counterpoint

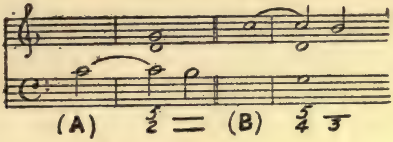
(Fourth Species).

In addition to the rules given for two-part Counterpoint, the following must be noted :—

The dissonances of the second, fourth, seventh, and ninth (from the bass) may be all employed in three-part Counterpoint, in virtue of the accompaniment provided by the added part. It should be noted that the second may be accompanied by *either* the fourth or the fifth :—

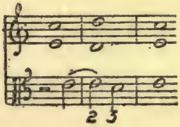


In the first case we have the first inversion of a triad with the third delayed. In fact, Example A is derived from the fundamental formula as at B :—

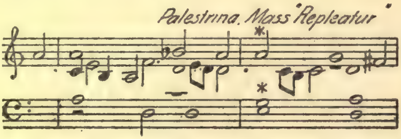


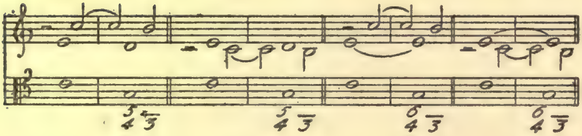
In the second case $(^{4}_{2}-)$ we have the fundamental position of a triad with the root delayed.

Sometimes, for the sake of the melody, the C.F. may be doubled in the octave, in which case the second is not accompanied :—

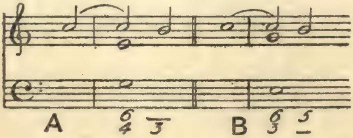


The fourth is accompanied by the fifth, and sometimes by the sixth. When accompanied by the fifth the fourth is *doubly* dissonant, because it forms a fourth with the bass or a second or a seventh with the third part. Very rarely, and only through necessity, the fourth may be accompanied by the octave. Sometimes in classical works, the fourth was accompanied by the third. The following example is taken from Palestrina's Mass, *Repleatur*. This passage is certainly irregular, on account also of the position of eleventh, which the fourth assumes. It is, in fact, known from harmony that the eleventh, the thirteenth, and the fifth are intervals which exclude each other; and inasmuch as the opinions of theorists conflict oftentimes with practice, it will be as well to look upon the present example as one of those admissible not on the strength of rule, but "*ab auctoritate.*"

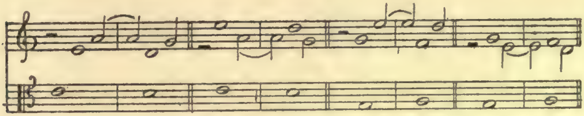




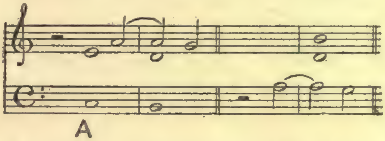
Accompanied by the fifth, the fourth is but the retardation of the third of the common chord in root position. Accompanied by the sixth it is the retardation of the fifth in the first inversion of the common chord. In fact, Form A below is derived from B.



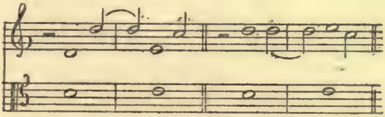
The seventh may be accompanied by either the third or the octave, especially when the seventh is in the middle part:—



The seventh is the retardation of the root in the first inversion of a common chord, the formula A being derived from formula B:—



The ninth is accompanied by the third; or, better, by the tenth:—

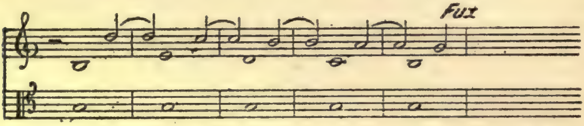


"Accompanied by the tenth the ninth "forms a second; accompanied by the third, "it forms a seventh; now it is clear that it will "be more pungent with the second than with "the seventh, hence we say that it is better to "accompany it with the tenth than with the "third" (Paolucci, *Op. cit.*, Vol. I., p. 195).

The ninth is the retardation of the octave of the root of a common chord.

II.

Contrary to the general rule, a dissonance may be prepared by another dissonance when the lowest part sustains a "pedal-note."



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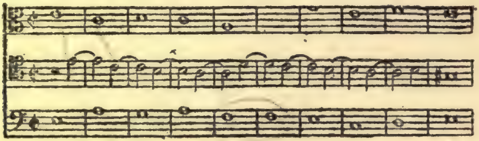

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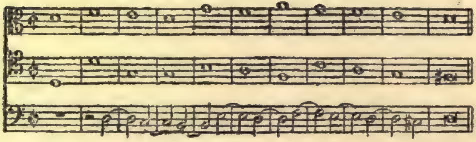
Fux



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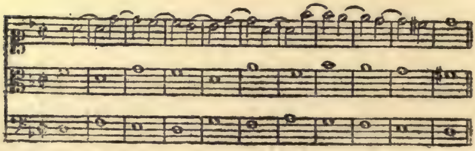

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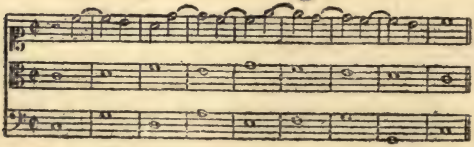
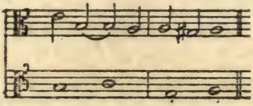


4.

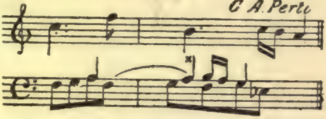
OBSERVATIONS.

Ex. 1 (Fux, *Op. cit.*, p. 109). *Phrygian Mode.*—This counterpoint exhibits some very interesting points for discussion. In bars 1 and 2 the alto and the tenor proceed in unison; the syncopation disguises, but does not correct the error, to which we would draw the student's attention. It is not difficult to find in works of the Palestrina school similar procedures, which to-day are rightly condemned; consequently we would warn the student against imitating them. In the fourth bar there is another fault from our harmonic point of view, viz., the ninth used as a second, which is consequently resolved on the unison. This was a common procedure with the old writers, and one which was justified by the theory of their time. In fact, Angleria ("*Regole di contrapunto*") says:—"There are three dissonances in music: "they are the second, the fourth, and the "seventh. The resolution of the second is to "the third or the unison." Now, in order that the resolution take place on the unison the upper part must fall one degree, as may be seen from the example which our author gives us:—



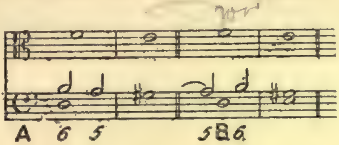
whereas it is well known that it is the *lower* part that should fall in this combination.

All this reveals confusion between ninth and second. But, although distinguishing between the second and the ninth, theory admitted the reduction of the ninth to second, whilst maintaining its characteristic, viz., the falling resolution of the upper part and the accompaniment by the third or the tenth. In fact, in the following passage from the "*Duetto concertato per organo*," by Giacomo Antonio Perti (already quoted) we find the second resolving on the unison, or the ninth reduced to second.

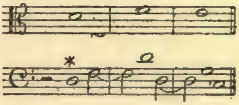


And Paolucci thus justifies the procedure: "Neither let it be said that the figure is a ninth "but a second, because, although it is only a "second from the bass it is treated as a ninth, "the reason being that the second occurs only "when the lower part is tied; but when the "upper part is tied, although the interval may "be that of a second, it is intended to be a "ninth, and as such it is used . . . Moreover, "the ninth is more often accompanied by the "tenth and the second is more often accom- "panied by the fourth. Now, in this extract "the tenth is used, therefore this suspension "must be considered as a ninth."

The cadence of this example merits special consideration, because, in the counterpoint in moving notes, for the common formula 65 (see A) there has been substituted the inverted formula 56, which is very elegant.



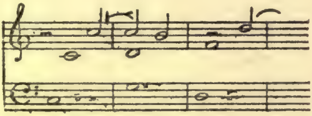
Ex. 2. Dorian Mode. (Fux, *Op. cit.*, p. 108).—The Counterpoint in moving notes enters in the second bar, which is permitted with any part. This, however, was not necessary, and Fux himself modifies the passage as follows :—



The tenor, starting below the bass (*) is the *real* bass of the chord, hence the bass may perfectly well enter with the third.

Ex. 4. Modern Tonality.—From the first to the second bar there are hidden fifths between the bass and the alto; also between the bass and the soprano in bars 2 and 3. In both cases, however, these are legitimately used. From the second to the third bar the syncopation is interrupted, a procedure which has already been sanctioned for two-part Counterpoint, and which is even more freely permitted in three-part writing.

The occasional use of rests is also permitted, so that the passage might be modified as follows :—

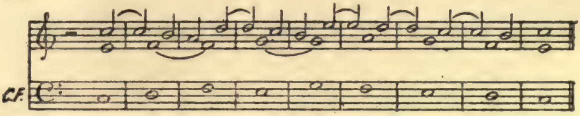


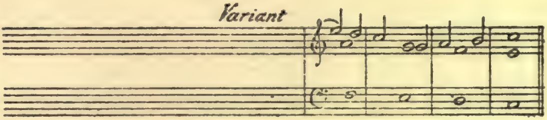
In bar 6 there is an example, contemplated by the rules, of the seventh accompanied by the octave instead of the third; in bars 7 and 8 an example of a discord prepared by another discord, the leap of an octave in the bass not altering the conditions of the very brief "pedal." It is the very common case of a double cadence. The fifth falling to the fourth in bar 7 is the retardation of the root in the second inversion of the common chord of the tonic.

III.

MIXED COUNTERPOINT (Second and Fourth Species).

This is a combination of the two previous varieties; there is nothing, therefore, to add to what has already been said. An example is appended:—





CHAPTER III

THREE NOTES AGAINST ONE

The rules already given for this species in two-part Counterpoint, together with those of three-part Counterpoint (second and fourth species) hold good also for this species. It is unnecessary, therefore, to add more, or to adduce examples.

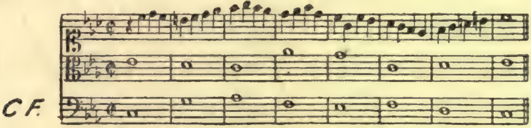
CHAPTER IV

FOUR NOTES AGAINST ONE

(THIRD SPECIES)

Here also the rules governing this species in two parts are valid, with the further observation that it is well to have a complete chord on the accent, provided, as always, that smooth melodic flow—characteristic of all contrapuntal writing—is not thereby affected.

1



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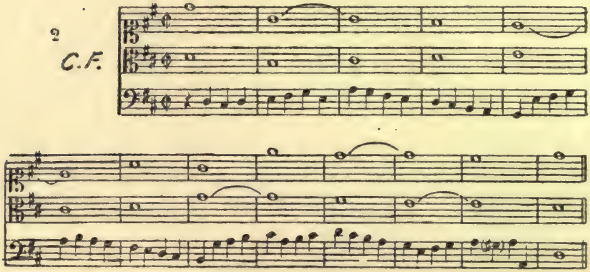

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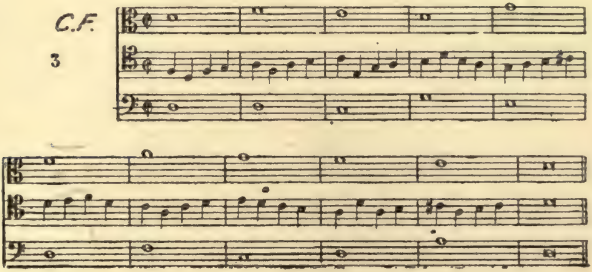


OBSERVATIONS.

Ex. 1 (Dubois: "*Traité de Contrepoint*," p. 28). *Modern Tonality*.—In bars 1 and 3 note the employment of the upper auxiliary note, belonging to the modern style.

Ex. 2. (Jadassohn: "Treatise on Counterpoint," p. 55). *Modern Tonality*.—The Counterpoint is in accordance with the precepts of the young modern German school, which allows greater liberty with regard to the chords employed. Thus at the beginning of the third bar there is the chord of the dominant seventh, in the ninth the diminished triad, and in the eleventh the first inversion of the supertonic seventh. (A little of this freedom in such matters wouldn't be a bad thing for us here! *Tr.*)

The use of the sharp in the penultimate bar is optional. The ancients never employed it: moderns prefer it.

Ex. 3 (Fux, *Op. cit.*, p. 101).—As to the unison in bar 6 we refer the student to the observations made in treating of two-part Counterpoint.

CHAPTER V

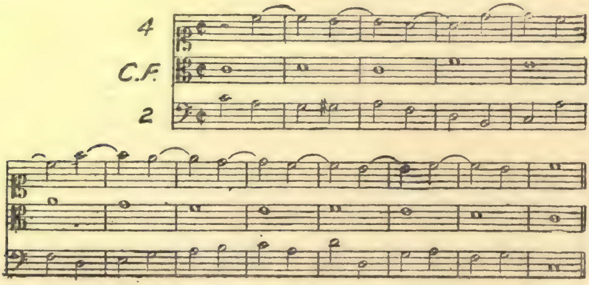
SIX NOTES AGAINST ONE

The rules affecting this species in two-part Counterpoint, together with those given for writing four notes against one, are all-sufficient for this species, which, on account of its rare use, does not call for any illustrations.

CHAPTER VI

COMBINED COUNTERPOINT

The second and fourth species may be combined. That is to say, against the C.F. one part may be written in untied minims and another in tied minims. It follows that every bar may contain two chords, and the syncopated discords may resolve upon different harmonies, so that the composition is both enriched and enlivened. One example is appended :—

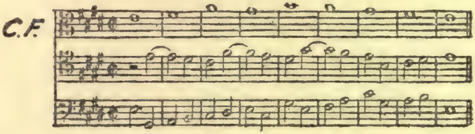


Observations.

The first bar contains two chords; in the second, the chord of the dominant, with the third retarded, becomes, owing to the chromatic alterations, the diminished triad in the 7th degree of a minor. In bars 3, 5, 7, and 9, the ninth, prepared by the third, resolves on the third instead of on the octave, owing to the movement of the bass. In bar 12 there is a "mixed" cadence.

II.

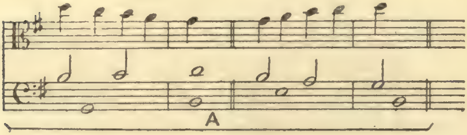
The second species may be combined with the "mixed" (second and fourth).

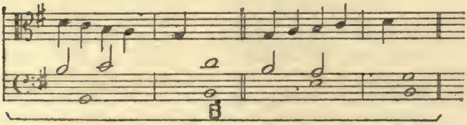


III.

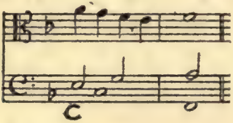
The second and third species may be combined. In this combination the two species are often dissonant with each other. A few hints are necessary.

1. The best dissonances are the seventh or the ninth (Example A). The second is not so good (Example B).

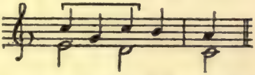




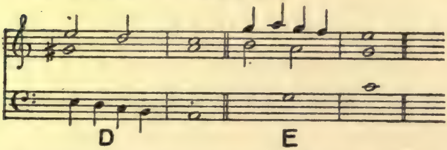
2. Both parts should move conjunctly (see A), or at least the one in third species (Example C).



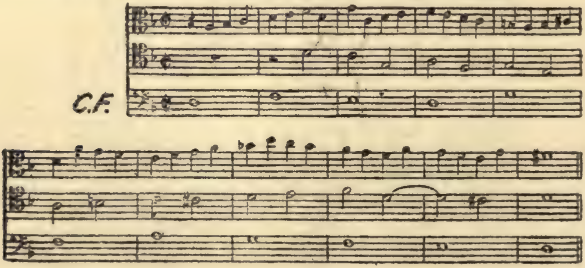
N.B.—In this connection it may be as well to state that passages similar to the following are considered as moving conjunctly:—



3. The parts should proceed in contrary motion (A and C), although sometimes similar motion may be acceptable (see D and E).

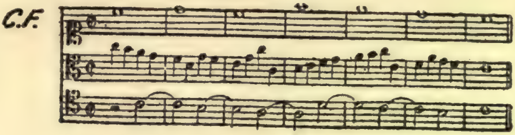


In D the dissonance falls on the appogiatura, the real harmony note being the *b* (last crotchet). In E the auxiliary note *a* is unessential, and the seventh is prepared.



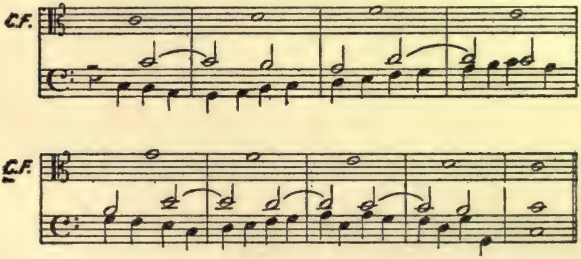
IV.

The third and fourth species may be combined.



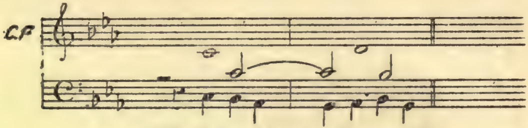
V.

The third species may likewise be combined with the "mixed" (second and fourth).

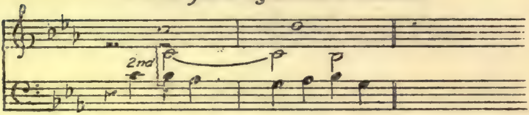


OBSERVATIONS.

In the first bar the alto sings the tonic and the bass the seventh, thus producing a minor ninth on the second beat. Nevertheless the entry is not difficult, on account of the *c* held by the tenor and the conjunct movement of the third species. Such entry would have been even better had the ninth been major instead of minor :—



but the following should be avoided



In bars 2 and 4 the fourth resolves on the octave. This is not good because the harmony is empty: notwithstanding, the procedure is freely employed by excellent authors, among them Benedetto Marcello and Padre Mattei.

FLORID COUNTERPOINT

The existing rules for two-part Counterpoint in all its species apply equally to three-part work; but it should be added that the rule forbidding the use, in the 5th species, of two notes on the strong beat does not apply in Counterpoint in three (or more) parts, when another part strikes the fourth note of the beat, forbidding the use, in the fifth species, of two should at first be placed in one voice, then in both. In the first case the third part will be written either in the first species or in moving notes.

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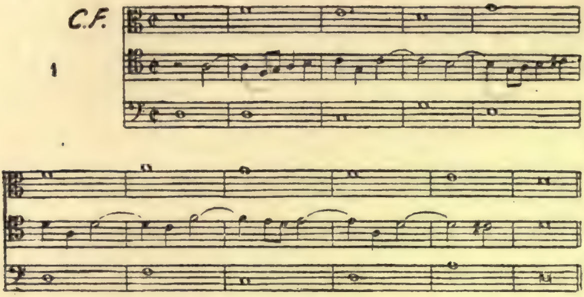

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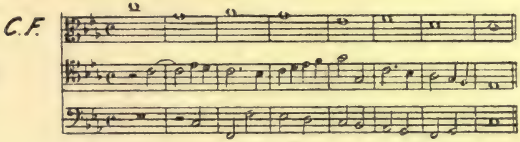

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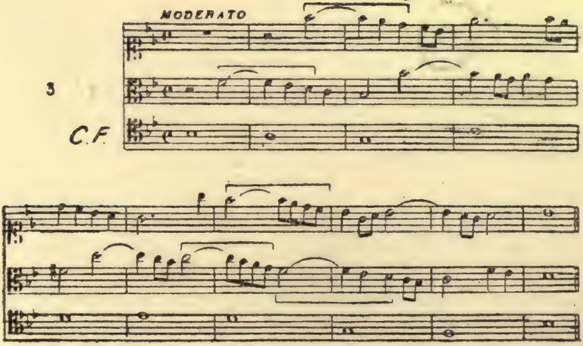

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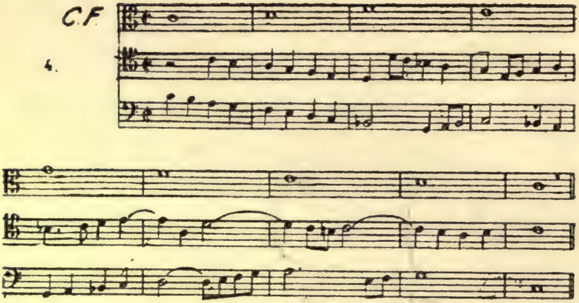

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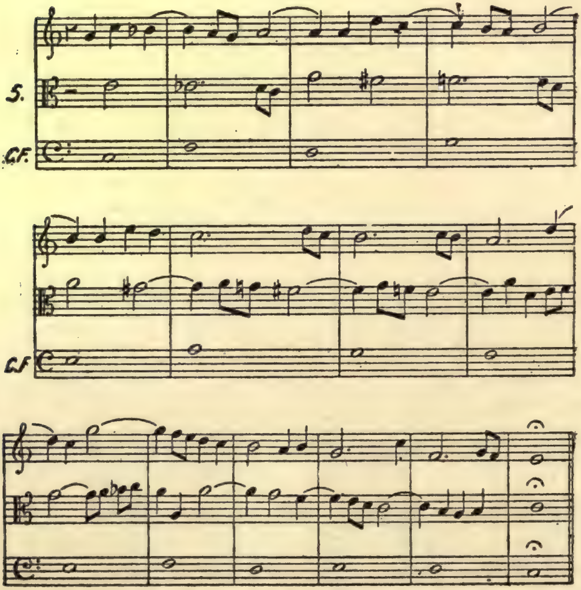


Observations.

Ex. 1 (Fux, *Op. cit.*, p. 112). *Dorian Mode.*—This exhibits the use of one part in florid Counterpoint, accompanied by another part in first species.

Ex. 2 (Dubois, *Op. cit.*, p. 43). Second and fifth species combined.—Bar 4 exhibits a very beautiful use of two dissonant notes by contrary motion, of which we have already treated at length elsewhere. Excellent, too, is the scalic passage of the second species from bar 3 to the end.

Ex. 3.—In bars 2 and 3 the soprano imitates in the octave above the melodic design of the alto. This device is known as imitation. Reserving for another volume in preparation ("The Forms of Thematic Composition"), it will suffice to say that "imitation" (the reproduction—more or less strictly—by a part of a melodic design previously outlined by another) is always commendable in contrapuntal writing. Thus bar 7 of the soprano is an imitation (a fourth higher) of the preceding phrase of the alto. The right quavers of bar 7 are not in the strict style, but the speed is moderate and the time-signature is 4/4. In bars 7 and 8 the alto repeats once more the initial phrase. This is effective, imparting, as it does, character and unity to the composition.

Ex. 4.—The tenor, from the second beat of the first bar to the beginning of the third, is an imitation at the unison of the bass part. It follows, therefore, that a succession of thirds occurs between these two parts. These successions, like those of sixths, used *sparingly*, are of excellent effect and much adapted to the vocal style. Paolucci says: "When the sub-"ject can be accompanied by thirds or sixths "it may be well to do so occasionally, especially "if such an accompaniment sings well, for "otherwise it should not be done. Such a "device may also be regarded as an imitation "of the subject; but let the student remember "that it is not frequently practised by good "composers, who use it only occasionally, when "it suits their purpose; so that commonsense "must be the guide" (*Op. cit.*, Vol. II., p. 222, note *c*).

Ex. 5.—The style is *very free*. The dissonances of the fourth, in bars 3 and 5 are not prepared, the chromaticism of the alto is difficult; therefore the example, being much more adapted for instruments than for voices, had better be considered as an example of *instrumental* Counterpoint.

BOOK III

COUNTERPOINT IN FOUR PARTS

We have already stated that three-part Counterpoint is less rigorous than that in two parts; the quartet (*quadricinium*, *tetrafonia*) will consequently be still less rigorous than the trio. In fact, the severity of the scales must be in inverse proportion to the difficulties to be overcome; and, inasmuch as these increase in proportion to the number of voices or parts engaged, it follows that the severity of contrapuntal rules is in inverse proportion to the number of the parts. (Yet more than one English theorist states that the addition of a fourth part does not add to the difficulties of the score.—*Tr.*)

CHAPTER I

The chords employed in four-part writing are the same as those used in three-part work. A few modern authors, however, such as Richter and Jadassohn, admit also the chord of the dominant seventh and its inversions, provided the seventh be duly prepared and resolved.

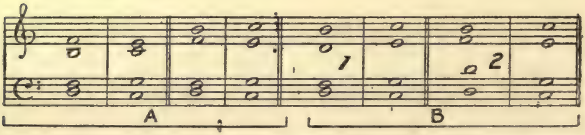
The fourth voice, being unable to introduce any new element to the chords, will necessarily be obliged to double one of the other notes.

No definite rules can be given as to the best notes to double, since this will be largely determined by the melodic flow of the parts; nevertheless, the principles laid down in harmony will serve as a guide.

All the rules affecting three-part Counterpoint remain in force, with this addition, that, whenever possible, each chord should be complete, even without the third, as the old composers used to write whenever the last chord was minor (Dorian, Phrygian, and Æolian modes). If necessary, the unison may be employed in the said bars.

The following are the usual cadences in this species:—

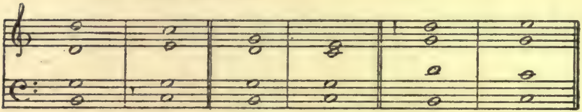
1. The bass falls from the second to the tonic.



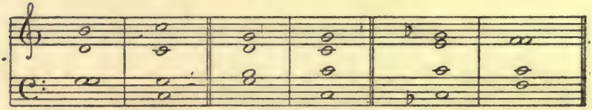
In this case the third may be doubled in the penultimate bar (Ex. A) or the bass (Ex. B). If the third is doubled one ascends and the other descends one degree. The third in this case is the subdominant of the key, which, in the cadence, has a tendency to fall rather than to rise; on this account it will be well to place the descending interval in the top part.

If the bass is doubled the doubling note ascends one degree to the third of the key (Ex. B, 1) or else it leaps to the dominant (Ex. B, 2).

2. The bass rises from the leading-note to the tonic.



3. The bass leaps from dominant to tonic.



EXAMPLES.

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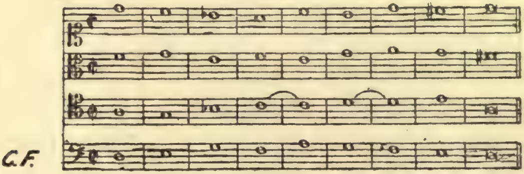

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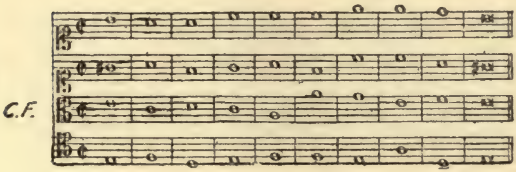

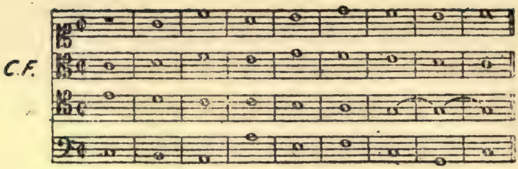

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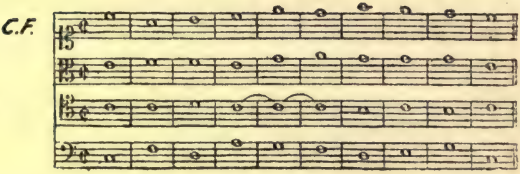

4

Observations.

Ex. 1. *Dorian Mode.* (Example in the strict style, from Haller).—In bar 1 the chord is complete, the root is doubled at the fifteenth and in the soprano—an excellent doubling. The alto has the third of the chord and forms a sixth with both the soprano and the tenor; the latter holding the dominant, forms a fifth with the bass. The balance is perfect. In the second bar the chord is a 6/3 with the third doubled. The doubled third in first inversions is very convenient, since it is the fifth of the root. The cadence is common, the final chord being major, as was customary with old writers.

Ex. 2 (Fux, *Op. cit.*, p. 119). *Phrygian Mode.*—The cadence differs from the forms usually employed, because in the Phrygian mode the seventh does not possess the ascending character of our modern seventh; it may, therefore, be doubled in one of the upper parts; the doubling note (in this case in the soprano) resolves by falling to the dominant of the mode.

Ex. 4. *Modern Tonality, Free Style.* (Example taken from Richter).—In bar 5 we see a 6/4, and in bar 6 the first inversion of a secondary seventh—both excluded from the strict style. In both cases, however, the dissonant note is prepared according to the rules of harmony. Bar 7, in which the fourth in the 6/4/3 is not prepared is not good. As to the seventh itself in the soprano of the same bar, harmony teaches that "this interval may be "always used without preparation when it "forms part of the preceding chord, and "when it is reached by contrary motion, as is "the case here, between soprano and alto" (Richter).

CHAPTER II

FOUR-PART COUNTERPOINT, WITH ONE PART IN SECOND SPECIES

All that has been said with reference to three-part Counterpoint is equally applicable to four-part writing, with this difference, that there being an additional part, the number of possible combinations is necessarily increased. In fact, if A be the C.F., B the Counterpoint in moving notes, and C the two Counterpoints in first species, the following combinations will be available:—

C C B   C C A   C A C   A B B
C B C   C A C   A C B   B C A
B C C   A C C   B B A   C A C
A A A   B B B   C C C   C C C

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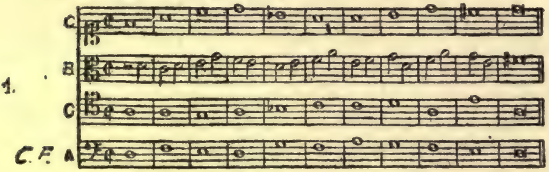

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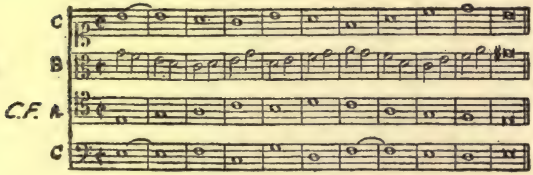

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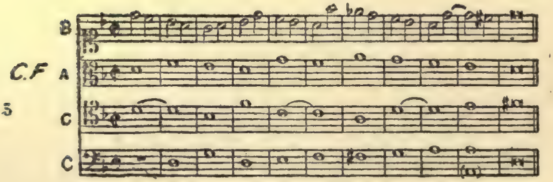

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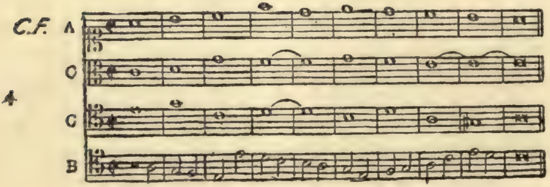


Observations.

Ex. 1. *Dorian Mode.* (Fux, *Op. cit.*, p. 123).—In the third bar the bass is doubled in a 6/3 on the accent, contrary to the principles of harmony. The justification for this lies in the melodic progression of the second species, and, principally, in the fact that the doubling takes place in a mean part. In the second part of bar 5 there is a diminished triad, which in a modern tonality would induce a modulation to *f major*. Of the two descending leading-notes (*b flat*) the one placed in the upper part, and therefore more prominent, resolves regularly. In bars 10 and 11 the leap of the tenor from the supertonic to the dominant is allowed in four-part Counterpoint, even if a forbidden progression results, provided always that a middle part is concerned.

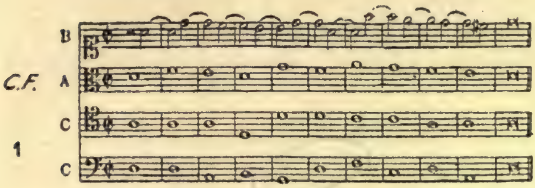
Ex. 2. *Phrygian Mode.* (Taken from Haller).—In the Phrygian mode the hidden fifths in their cadence (bars 10 and 11, between soprano and tenor) are often seen in the best examples. They are often unavoidable, and even insignificant when the bass (as here) proceeds in contrary motion.

Ex. 3. *Modern Tonality; quasi free style.* —In bar 7, on the accent, we find a diminished seventh; in bar 8, also on the accent, the double discord of a fourth with the bass and a seventh with the tenor. As to the 6/4 in the ninth bar and the suspension 43 in the next, both are quite in order, the fourth being prepared in both cases.

Ex. 4. *Modern Tonality.*—In the last three bars the two tenors cross, so that Counterpoint B becomes in the end a middle part.

FOUR-PART COUNTERPOINT, WITH ONE PART IN FOURTH SPECIES

Examples:—



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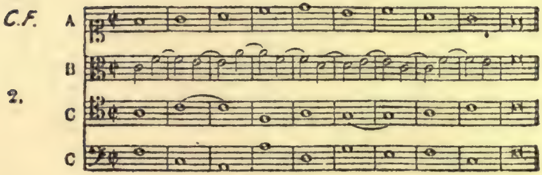

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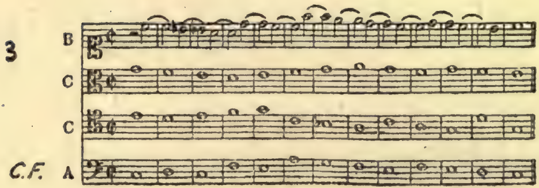

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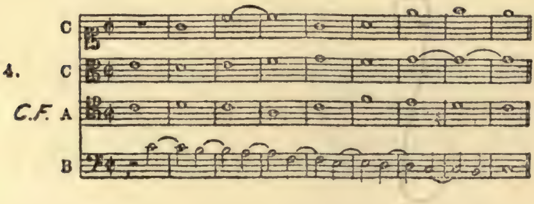

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Observations.

Ex. 1. *Dorian.* (Example taken from Fux, *Op. cit.*, p. 133).—The progression of the bass in bars 5, 6, and 7 is unvocal, because the two leaps yield the interval of the seventh. The student should abstain from similar licenses.

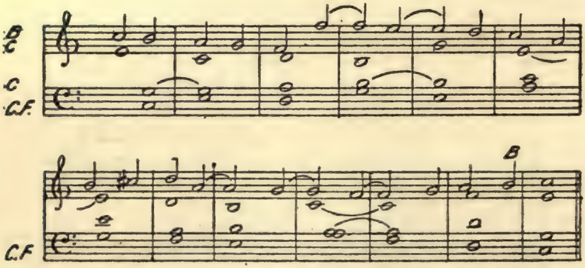
Ex. 2. *Lydian.* (Example taken from Haller, p. 124).—The Counterpoint in moving notes might well enter after the usual rest, instead of with the fifth of the chord.

Ex. 3. *Modern.*—In bar 9 the suspended octave is used in the first inversion of a triad. This is quite regular in harmony, but not advisable in strict contrapuntal style.

III.

MIXED COUNTERPOINT (SECOND AND FOURTH SPECIES).

Example :—



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CHAPTER III.

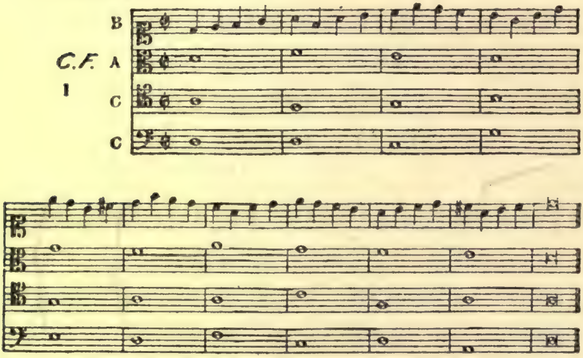
THREE NOTES AGAINST ONE

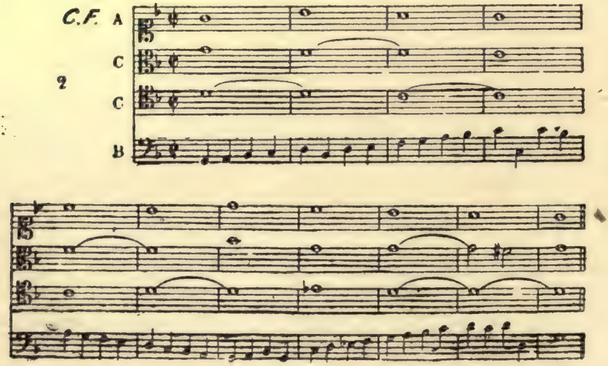
No additional rules and no examples are necessary.

CHAPTER IV

FOUR-PART COUNTERPOINT, WITH ONE PART IN THIRD SPECIES

Examples :—





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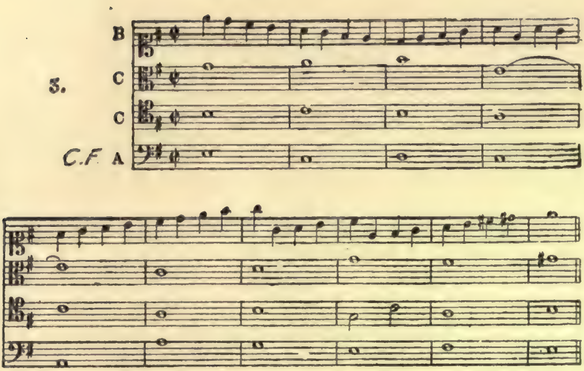

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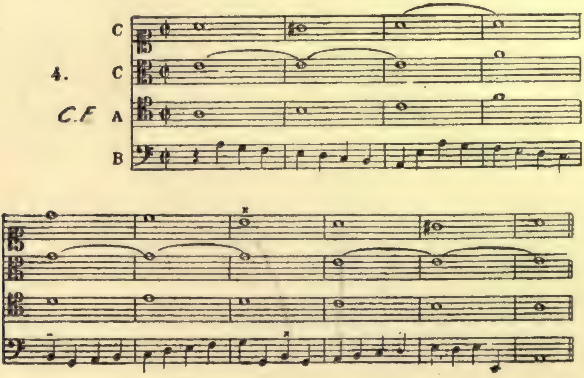
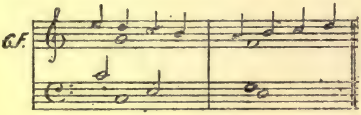


OBSERVATIONS.

Ex. 1. *Dorian.* (Fux, *Op. cit.*, p. 124).—In the fourth bar the major third is doubled because, as Fux observes, the third in the soprano is not always heard, and therefore, if the tenor did not sing it the harmony would be rather bare. The third species in this bar is not good, because it moves in arpeggio.

From bars 8 and 9 the tenor and alto proceed in similar motion to the octave; Fux observes that this is unavoidable owing to the necessity of employing semibreves. The progression would be quickly rectified by employing two semibreves in the tenor :—



Ex. 2. *Dorian*, transposed a fourth above for vocal purposes. This example is taken from the "Metodo d'Organo," by Bossi and Tebaldini, p. 255.

Ex. 3. *Modern.*—In slow tempo the first bar would be more correct, harmonically, were the tenor to proceed with two minims, the second forming a sixth with the bass. In "*a cappella*" time, however, the passage is not reprehensible.

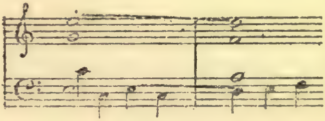
The dissonance between soprano and contralto on the first beat of bar 5 is regularly prepared by the tie or bind.

The two minims of the tenor in bar 8 are a licence sanctioned, however, by the best contrapuntists.

Ex. 4. *Modern.*—In this example the alto has been somewhat sacrificed from a contrapuntal standpoint. This may be done sometimes, and examples are not wanting in the best authors; nevertheless it is always better to see that each and every part is a *real* melody. In any case such lapse from pure melodic writing is applicable *only to the middle voices.*

From bars 7 to 8 there are consecutive octaves between soprano and bass, justified only by the "*a cappella*" time, whereby the error takes place between a weak beat and a strong one.

On p. 128 of Fux' "*Gradus*" there occurs an identical passage, which we reproduce:—



CHAPTER V

SIX NOTES AGAINST ONE

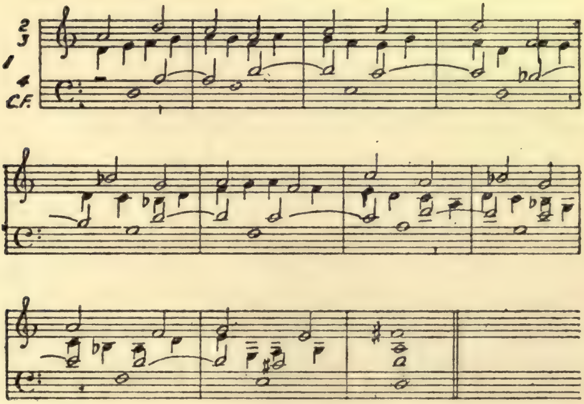
No additional rules and no examples are necessary.

CHAPTER VI

VARIOUS COMBINATIONS

All the combinations enumerated in three-part Counterpoint are possible in four parts, with the addition of a part in first species. More complicated combinations are possible, as follows :—

C.F.	C.F.	C.F.
Second Species	Second Species	Fourth Species
Fourth ,,	Mixed ,,	Mixed ,,
Third ,,	Third ,,	Third ,,



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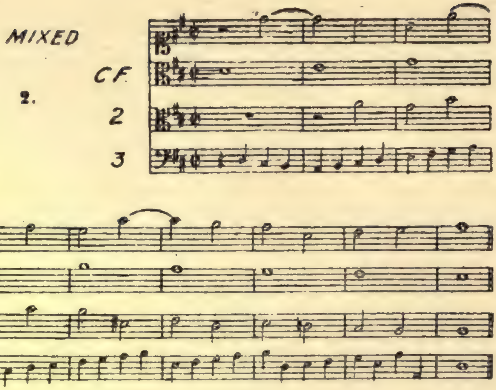
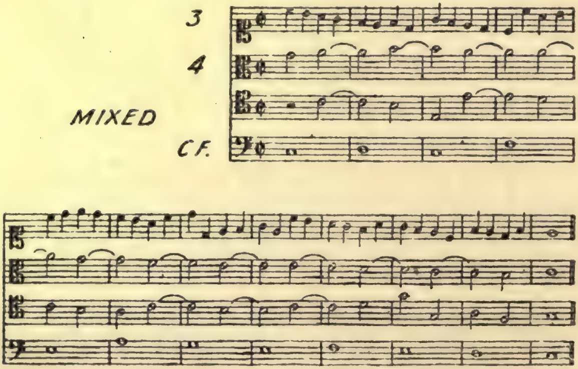




OBSERVATIONS.

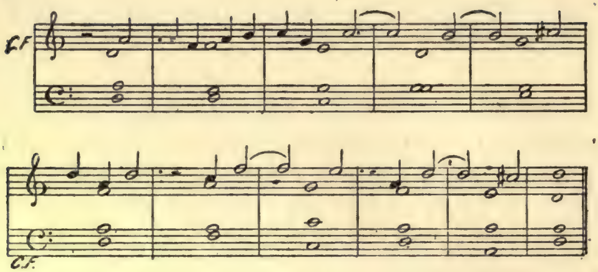
Ex. 1. *Dorian.* (Fux, *Op. cit.*, p. 138).—In bars 8 and 10 the student will note that the tenor crosses the alto, so that the fifths are really fourths.

Ex. 2. *Modern.*—In this the second species begins a bar and a half later: this is not only permitted but advisable, as it gives elegance to the entry. In bars 5 and 6 the third crotchet of the third species is an appoggiatura: the real note is the following one, viz., the dominant.

Ex. 3. *Modern.*—In bars 4 and 8 the tied note in the fourth species is repeated. The special difficulties which this species offers in combination with others must be the excuse. As to the accented fifths between tenor and bass (bars 11 and 12), these are justified by the intervening change of harmony. This licence is also admitted in combined species in three parts (Cherubini), provided extreme parts are not involved. With greater reason, therefore, it should not be grudged in four-part writing, when the difficulties are greater and the harmony is fuller.

FLORID COUNTERPOINT.

No additional rules are required. One florid part should at first be written against three parts in first species, then two, and finally three florid parts should be written against the C.F.; or a florid part or parts may be written against a C.F. and any other species.



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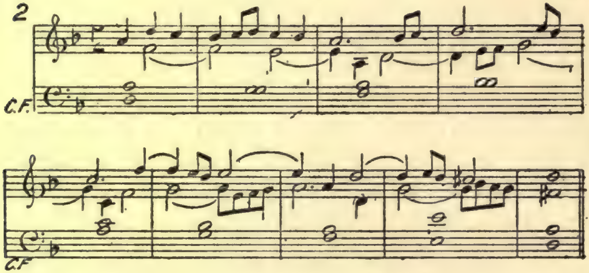

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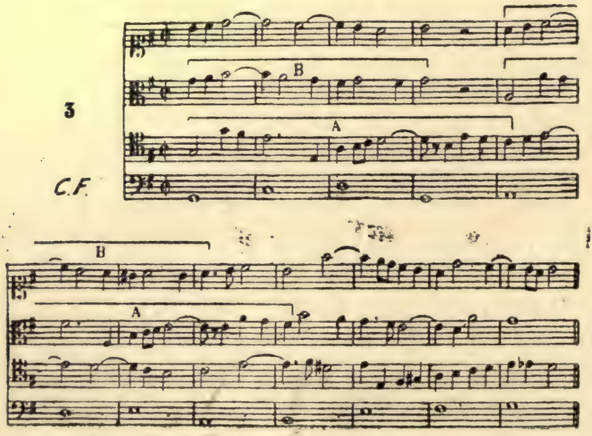

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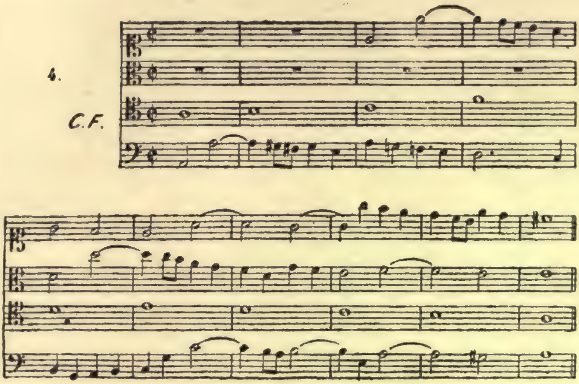


OBSERVATIONS.

Ex. 1 (Fux, *Op. cit.*, p. 136). *Dorian Mode.*

Ex. 2.—In bars 6 and 8 the contralto contains four quavers, which is contrary to the spirit of the strict style. It should be noted, however, that this happens only towards the end, where the emotion increases, and the effect is enhanced.

Ex. 3.—This example, somewhat free, is based upon two themes. The first is announced by the alto (bars 1, 2, and 3) being repeated by the soprano (bars 5, 6, and 7); the second is announced by the tenor (bars 1, 2, and 3), and is taken up by the alto (bars 5, 6, and 7). This treatment is very commendable in contrapuntal writing. The close is somewhat out of style on account of the chromatic alteration.

Ex. 4.—This is all based upon imitation.

BOOK IV

COUNTERPOINT IN FIVE, SIX, SEVEN, AND EIGHT REAL PARTS

The limits of this manual do not permit of a detailed treatment of Counterpoint in more than four real parts. We cannot, however, forbear to mention the matter on account of its importance.

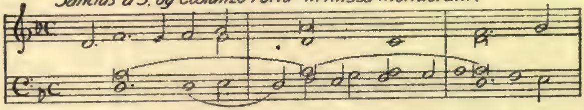
We have said over and over again that the strictness of the rules is in inverse proportion to the number of parts engaged. It follows, therefore that certain licenses are admissible in writing for more than four voices. That is :

(i.) The unison is admitted even on the first beat of the bar, if warranted by the progression of the voices.⁽¹⁾

---

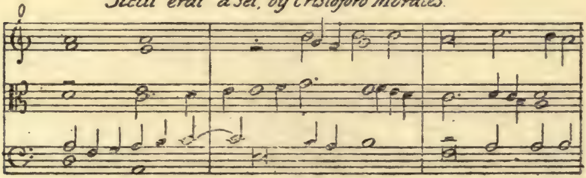
(1) There are theorists who even in 8-part writing hesitate to allow the unison on the beat (*Aaron* " De Insitut. Harm.," Book 3, Chap. 9, p. 39). But the practice of good authors does not conform to such severity. Here are two examples :—

Sanctus a 5, by Costanzo Porta 'In Missa Mortuorum.



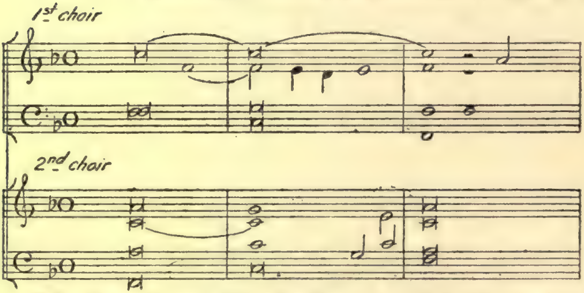
The unison of the tenors, at the beginning of the third bar, is justified by the imitation of the phrase announced by the bass in the first bar.

'Sicut erat' a sei, by Cristoforo Morales.



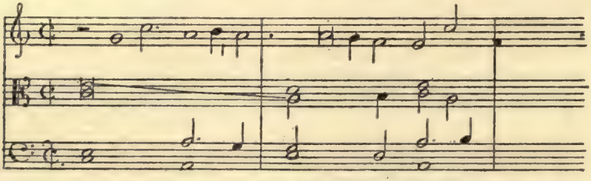
(ii.) It is permissible to go to the unison from the octave, from the octave to the fifteenth, from the fifth to the twelfth, and *vice versa*; provided always that there be sufficient reason to warrant it, or that the melody demand it.(1)

Cherubini (*Trattato di contrapunto e fuga*, p. 72.)



Motion from the unison to the octave and *vice versa* is much more common between the

The two contraltos, at the beginning of the second bar, and the two sopranos, at the beginning of the third, meet in unison, but on account of the melody, which, rather than it should be spoilt, must be allowed an occasional unison, provided the latter be concealed and necessarily brought about by the melodic progression (Paolucci, *op. cit.*, vol. 2, p. 245).

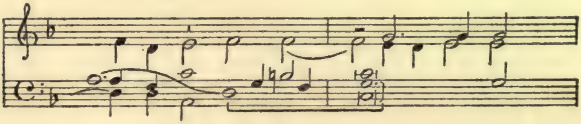


Cristoforo Morales, *op. cit.*

(1) In the second bar the tenor goes from the unison to the octave of the bars; the justification for this lies in the well-ordered melodic progression.

two lowest parts in Counterpoint in seven or eight parts.

(iii.) Consecutives in general are accepted with less rigour than is applicable to three and four-part writing, and this on account of the multiplicity of the parts, which does not permit of such exactitude. Nevertheless, Tevo, in "*Il Musico Testore*," says:—"Every "available means should be used in "order to avoid consecutives between "the extreme (and therefore most "prominent) parts." The following passage from the "Sanctus," by Costanzo Porta (already quoted) shows a method of avoiding consecutive fifths which may be permitted in five parts:—



A quaver rest may save consecutives.

The following hints as to doubled notes will be found useful:—

FIVE-PART COUNTERPOINT.

Paolucci says:—"Any note may be "doubled with the exception of the bass, "inasmuch as this is the foundation, and there "can be but one foundation. The bass is the "leader, supporting the other parts, and there-"fore it may not be doubled, in order not to "make it uncertain as to the foundation upon "which the composition is built. Moreover, "the note which doubles the bass would have "to harmonize with the other, and the result "would be confusing, inasmuch as consonances "too near the bass are apt to sound rather thick "on account of such nearness" (*Op. cit.*, vol. 2, p. 142). Such being the case, of the remaining voices it is preferable to double the soprano, and, secondly, the tenor.

SIX-PART COUNTERPOINT.

As in the case of five-part writing, the best voices to double are the soprano and the tenor.

SEVEN-PART WRITING.

Three parts are doubled: the choice is free; nevertheless, it is preferable to double the bass and leave the tenor free, because with two basses it is always possible to cross, thus facilitating matters.

EIGHT-PART COUNTERPOINT.

The parts are naturally all doubled.

In more than five parts examples are not wanting of trebled parts, but the procedure

renders the working more difficult. (See, for instance, the antiphon for six voices by Giuseppe Zarlino, written for soprano, three altos, tenor and bass, in the work: "*Modulationes sex vocibus per Philippum Usbettum, editæ.*
any voice; nevertheless, it is best to write it in
Venetiis, 1556.") The C.F. may be placed in an extreme voice in order to render it more prominent. Rests may be employed in more than four parts in order to facilitate melodic progression; but they must be used with common sense, with due regard to the phrasing.

Five-part writing is oftentimes more inconvenient than six-part. Now, the fifth part "may be considered as an added part, extra to "the principal voices; hence, this fifth voice "may or may not, in case of imitation, answer "the subject; or it may be introduced last, or "it may introduce a new phrase or other simile "(*vide* the five-part compositions by Pale-"strina and Orlando Lasso, and the introits by "Costanzo Porta); in this connection it often "appears in old works under the name of *fifth* "*part*" (Paolucci, *Op. cit.*, Vol. II., p. 142).

It must not be assumed, however, that this fifth part must be sacrificed and be so poor as to seem an intruder to the score. For in all kinds of contrapuntal writing the rule always obtains that *each part must sing* and sing correctly.

A composition in eight parts may be written in two ways:—

1. The parts are built over a single bass, thus forming a single chorus like all polyphonic work thus far considered.
2. The parts may be divided into two distinct four-part choirs, arranged now antiphonally, now united. This method is called *a cori battenti*. A few rules follow:—
    - (*a*) Even when the two choirs sing together they must be so constructed that each "goes well by itself, independently of the other" (Paolucci).
    - (*b*) One choir should always enter before the other concludes, otherwise an ugly void would be created. Nevertheless, this rule applies only where the text admits of its being carried out; in default, it is sufficient that there be no interruption, one choir immediately following the other.
    - (*c*) In writing antiphonally in the *stile pieno* (*i.e.*, not containing imitation) the parts are treated chiefly in a simple manner.

Therefore the art lies in the conduct of the two basses which sustain the two choirs.

(*d*) The licences conceded in writing in more than four parts are applicable only when the two choirs are united. Reputable theorists advise that in the case of consecutives, these should by preference occur between the two choirs: thus each separate choir will be immune from errors.

Exercises in more than four real parts should be written in two ways: Note against note and florid. (Such puzzles as the following, often set at examinations for musical degrees in this country, are absolutely repugnant to a *musical* person: "To the following C.F. (perhaps in an inner voice) add one part in first species, another in second, another in third, another in fourth, and another in florid Counterpoint" !!! *Tr.*)

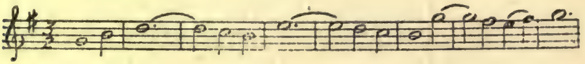
COUNTERPOINT ON THE "CANTO DATO"

(viz., on a melody in notes of unequal value).

The C.F., with its uniform rhythm as a basis for the Counterpoint, is but a slender fabric which scarcely suffices to determine the limits and the tonality of the composition. As a *subject* its importance is absolutely *nil*; it provides no germ for artistic development, and its æsthetic value is absolutely negative. (May I commend this indictment to our teachers and examiners? *Tr.*)

Now, apart from chorales, to which rhythmic uniformity is perfectly applicable, compositions in which Counterpoint finds its application have a free and varied rhythmic basis. It follows, therefore, that it is important for the student to exercise himself in treating contrapuntally melodies of varied rhythm—*real subjects*, capable of thematic development. Such melodies are called *Canti Dati.*

The following is an example taken from Richter (*Op. cit.*, p. 141).

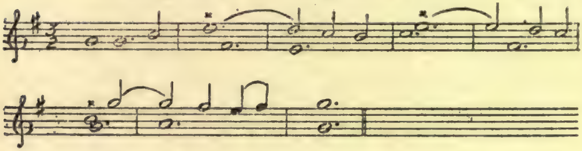


Counterpoint on the *Canto Dato* differs from that on the C.F. in the following particulars :—

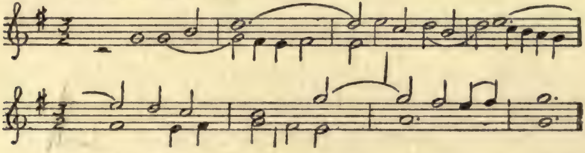
(*a*) The *Canto Dato*, owing to its compass, its lie, its "genus" (diatonic or chromatic), its figuration, and its movement easily determines the quality—vocal or instrumental—of the Counterpoint.

(*b*) The *Canto Dato* has a fixed harmonic basis upon which the whole contrapuntal structure is necessarily reared.

(*c*) The *Canto Dato* does not always admit of the *constant* employment of notes of equal value. Thus, if against the example quoted a part in dotted semibreves were added, the movement, which is the soul of music, would be now and again brusquely interrupted (bars 2 and 4).



A better Counterpoint would be one in second species, although offering no contrast to the C.F. in some bars; better still, except in the penultimate bar, one in third species. But the very best Counterpoint against a *Canto Dato* is *florid* Counterpoint, because, being constructed in free rhythm there can always be a contrast between the C.F. and the added part —that contrast in figuration which is the hall-mark of true polyphony.



In writing a Counterpoint against a given melody the following procedure should be observed :—

Whatever the number of the parts employed and the position of the Canto Dato, it is necessary first of all to harmonize the latter in the best and most correct manner. Having found the most convenient harmonization, these should be used as a basis for the building up of each part of the score, taking care that each separate part is a good melody in itself. Nevertheless, when it is required to impart special prominence to any particular part of the score, this particular part, as well as the remaining parts, may be treated harmonically rather than contrapuntally.

As to the melodic design, the choice is left entirely to the writer: a good rule, however, is to study the given subject in order to reproduce with judgment and taste its salient points during the development of the composition. In any case it is an absolute rule that unity must control variety; therefore, having chosen a melodic figure it should not be subsequently absolutely abandoned, but repeated even partially throughout the composition and in different parts.

For the use of the student we append below twenty *Canti Fermi* in semibreves, two basses for double choir, by Cherubini, and eight *Canti Dati.* Any or all of these may (and should) be transposed into other keys and placed in other voices. (*Tr.*)

CANTI FERMI.

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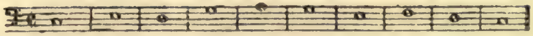

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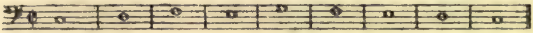

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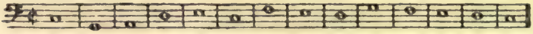

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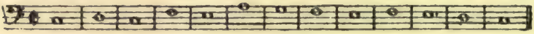

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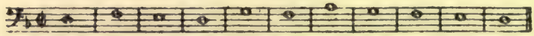

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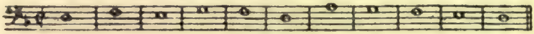

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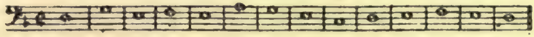

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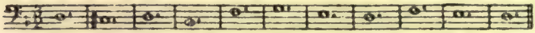

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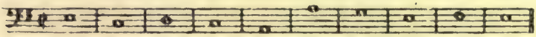

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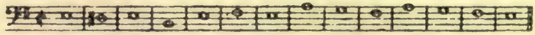

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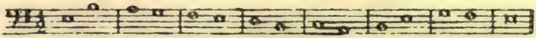

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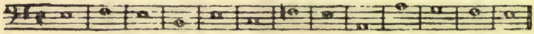

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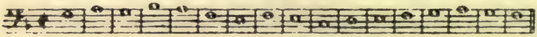

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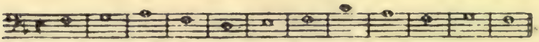

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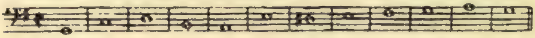

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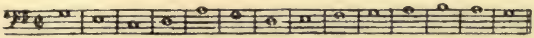

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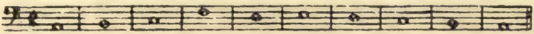

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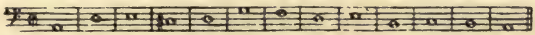

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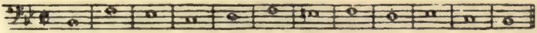

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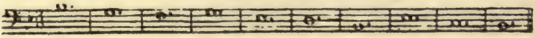

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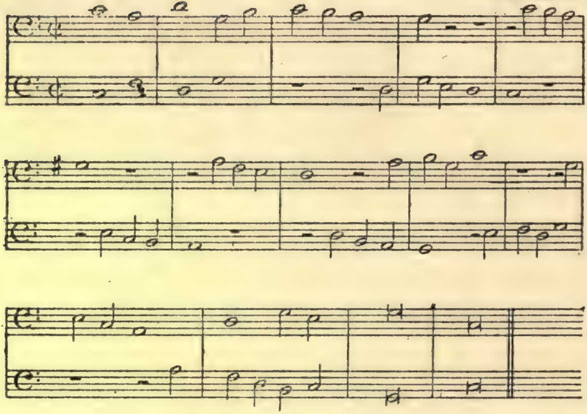

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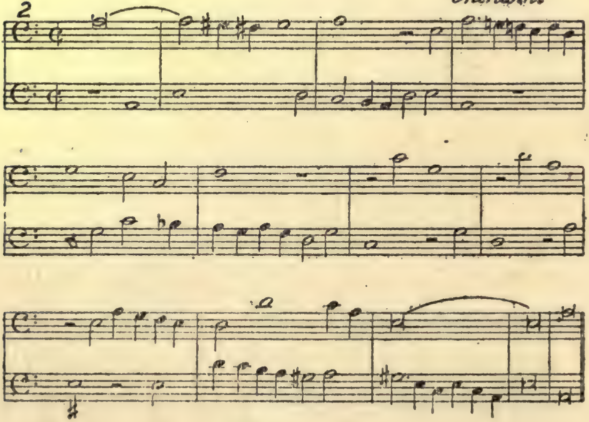

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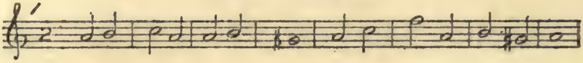

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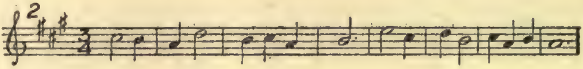

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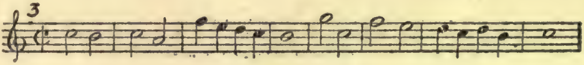

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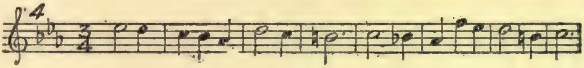

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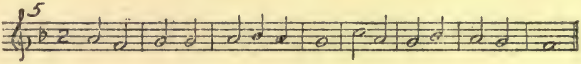

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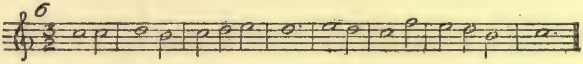

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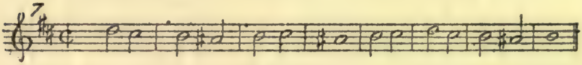

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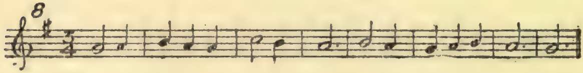

APPENDIX

I.

The introduction of the term Counterpoint (contrapunctus) into musical terminology dates from the first half of the XIV. Century,(1) with the rise of the Ars Nova. The most salient personality of the new doctrine is Philip of Vitry,(2) of whose reforms the Parisian, Jean de Muris,(3) was the forerunner.

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(1) The oldest treatises in which this term appears are: the "Optima introductio in contrapunctum pro rudibus," by Johannes de Garlandia, jr., and the two treatises *attributed* to Philip of Vitry: "Ars contrapunctus secundum Philippum de Vitriaco," and "Ars perfecta in musica magistri Philippoli ab de Vitriaco;" the three volumes edited by Coussemaker in the third volume of the work entitled: "Scriptorum de musica medü œvi nova serie."

(2) Philip of Vitry (Philippus de Vitriaco) named after his native town, Bishop of Meaux, lived from 1290 to 1361. He was a very celebrated composer and theorist, who was called by his contemporaries "flos et gemma cantorum, flos totius mundi musicorum." Coussemaker, in the third volume of the aforementioned work, published four treatises under the authorship of Vitry:—

I. Ars nova—Philippi de Vitriaco (pp. 13-22).

II. Ars contrapunctum secundum Philippum de Vitriaco pp. 23-27).

III. Ars perfecta in musica magistri Philippoti di Vitriaco pp. 28-35).

IV. Liber musicalium Philippi de Vitriaco (pp. 35-46).

Modern critics have demonstrated that the "Ars contrapunctus," the authenticity of which Fétis had already denied ("Histoire générale de la musique," Vol. V., p. 294) is but a reproduction, with a few additions, of the "Optima introductio" of Giovanni of Garlandia, jr.; and that the authenticity of both the "Ars perfecta" and the "Liber musicalium" is by no means determined (Cfr. D. Hugo Riemann: "Geschichte der musiktheorie in IX—XIX Jahzhundert": Leipsig, 1898.

(3) The uncertainties, the diversities of opinions surrounding the name of De Muris regarding the date and the place of the latter's birth (set forth by Fétis in the 6th vol. of the

Regarding the etymology of the word, it is generally agreed that it has its origin in the fact that old writers frequently used the word "punctus" for "nota"; hence the expression *punctus contra punctum*, equivalent to "note against note."(1)

Another opinion, not without foundation, would derive the term Counterpoint from the Italian *contrapporre* to place against.(2)

"Biographie universelle des musiciens," *art* Muris) were taken from the latest historical researches of Robert Hirschfield (1884) and vouched for and commented upon by Riemann (*op. cit.*). It would appear to be a case of *two* theorists of the same name who lived about the same time (end of the 13th and first half of the 14th centuries). One was a Norman and the other a Parisian. Johannes de Muris, called Normannus, or perhaps also Hollandrinus and Johannes de Ypra, is the author of the following works:—"Summa musice" (pub. by Martin Gebert in Vol. III. of "Scriptores ecclesiastici de musica sacra"); "Speculum Musicæ," in 7 books, of which Coussemaker published the 6th and the 7th, merely giving the indices of the remaining five, which of themselves would, as he says, have occupied a whole volume (Script., Vol. II., 193-433). Johannes or Julianus de Muris de Francia, an illustrious mathematician, rector of the Sorbonne at Paris, is the author of the following:—

"De discanta et consonantiis."

"Musica speculativa."

"Musica practica."

"Questiones super partes musicæ"; and others works published by Gebert in Vol. III. of the op. cit.

"Libellus practicæ cantus mensurabilis."

"Ars contrapuncti (Secundum Johannes de Muris).

"Ars discantus" (Secundum Johannes de Muris), published by Coussemaker in Vol. III. of the op. cit. (pp. 45-113).

(1) As an example I will quote the words of the celebrated Johannes Tinctoris: "Dicitus contrapunctus a contra et punctum, eoquod una nota contra aliam posita tanquam uno puncto contra alium constitutum." (Liber de arte contrapuncti—1477—in Coussemaker—Script—IV.

(2) Thus, Prosdocino of Beldemando, of Padua, in Chap. I. of the "Tractalus de Contrapuncto (1412—Couss., Script., III., 194):—

"Contrapositio vere est interprefatio, istius termini contra-

This term was first used to designate one single form of harmonic composition, viz., that in which, to every note of the C.F., was placed a note of equal value.(1) Later, the term was employed both in a restricted and in a wider sense.(2)

But during the XV. Century the term is almost universally used in its wider significance; and in the following century the few authors who persisted in the older distinction were actually derided.(3)

Such being the origin of the word "contrapunctus," it might be thought that polyphony was the offspring of the XIV.

punctus, cum contrapunctus dicatur quasi contrapositio note scilicet contra notam."

And Kircher ("Musurgia Universalis"—1650):—

Contrapunctus a contraponendo, quod secundum artem et segulas consonantiis alias contraponant."

Vannens derives the word from *con* and *pungo*—"qua se voces invicem pungur"—("Recanetum de musica aurear," 1533).

(1) *Vide* G. di Garlandia: "Optima introductio," *cit.*, which begins with these words:—"Volentibus introduci in artem contrapuncti, id est nota contra notam," reproduced textually in the prologue to the "Ars contrapunctus" attributed to Philip of Vitry.

(2) Thus Beldemando, op. cit.:—"Contrapunctus potest sumi dupliciter, scilicet comuniter, sive large, et proprie, sive stricte: Contrapunctus largo modo, sive comuniter sumptus, est plurimarum notarum contra aliquam unicam solam notam in aliquo cantu positio . . . contrapunctus vero proprie sive strictus sumptus, est unius solius note contra aliquam aliam unicam solam notam in aliquo cantu positio." He adds, however, that true Counterpoint is that which consists of note against note (etymology)—"cum hic vere contrapunctus nominari habeat eo quod in ipso est vera contrapositio"—p. 194.

(3) Thus, for example, Vanneus, who calls them "musiculi et musice adulterini professores" (op. cit.).

Century. But that would be inexact, since it originated much earlier; only it was called by a different name.

The union of voices other than in unison was called "organum"(1) or "diaphony."(2)

The earliest theorists to treat of this were Hucbald(3) and Guido d'Arezzo.(4)

It was called "organum" probably as a

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(1) The earliest notions regarding the *organum* may be traced to the beginning of the twelfth century. 'A propos' of this there is a passage in the Chronicle of the Monk of Angoulesme with reference to the instruction imparted by the Cantors of Rome to their French colleagues in the "arte organandi."

(2) The word diaphony was successively employed with a different meaning. First of all, in the sense of dissonance, as opposed to symphony or consonance. In this sense it was used by, among others, Isidore of Seville (Sententiæ VI) and Aurelian of Réomé (musica disciplina ii). Later it became synonymous with "organum."

It was also used in the more restricted sense of two-part writing (cantus duplex) in opposition to triphony (cantus triplex) and tetraphony (cantus quadruplex). *Vide* Jean de Muris: "Summa musicæ," Ch. XXIV.

(3) Ubaldus, Hubaldus, Hucbaldu, Hugbaldus, Hugoboldus—according to the several historians—b. 840, d. 930 or 932, was a Benedictine monk of the convent of Saint Amand, in Flanders, hence his denomination of "monachus elnoniensis." His precepts regarding polyphony are enumerated in the following treatises:—

De harmonica institutione.

Musica Enchiriadis.

Schola Suchiriadis de arte musica, which Gerbert published in the first vol. of his "Scriptores"; and in the treatise *de organo,* which in some mss. of the "Enchiriades" is found in the place of Chaps. XIII and XVIII, and which was published by Coussemaker in the 2nd vol. of the "Scriptores," etc. The authenticity of these works is largely disputed.

(4) Guido d'Arezzo, b. 995, d. 1050, a Benedictine monk of the convent of Pomposa, near Ravenna, is too well known to require more than a mention here. His theories are propounded principally in the "Micrologus de disciplina artis musicae," ed. by Gerbert, op. cit., Vol. II.

synonym; diaphony, because resulting from the union of unequal voices heard simultaneously.(1)

Diaphony (or organum) consisted of two voices, one of which—the *vox principalis*—sang the C.F., the other—the *vox organalis*—accompanying it at the interval of a fifth (*diapente*) or of a fourth (*diatessaron*). Hence the derivatives, "quintoyer" and "diatessaroner."(2)

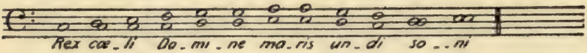
In the diatessaron the vox organalis could not accompany the principalis "*simpliciter et absolute*," as in the diapente.(3)

(1) Quia non uniformi canore constet sed concentu concorditer dissono." (Hucbald, Musica Euchiriadis, Chap. XIII). And Guido d'Arezzo :—" Diaphonia vocum d'junctio sonat, quam nos organum vocamus, cum disjunctæ ab invicem ab invicem voces et concorditer dissonant et dissonantes concordant." (Micrologus, Chap. XVIII.)

(2) It should be noted, however, that originally the *organum* was not based *exclusively* upon the parallel motion of the voices, and that if the interval of the fourth was the basis of this form of composition, that of the fifth was of quite secondary importance, *vide* the works already mentioned (Hucbald, Gerbert, Coussemaker) and the very important anonymous treatise *de organo*, quoted by Hans Müller in his work : " Hubaldus echte und unechte Scriften über musik, mit drei tafelin (Leipzig : Teubner, 1884)

(3) " In diatessaron symphonia not ita simpliciter et absolute sicut in diapente vocem principalem organalis vox comitatur." (Huebald, " Scholia Enchiriadis de Arte musica," Gebert, Vol. I., p. 191.)

The same thing appears in the Euchiriadis (op. cit., p. 169) : " non per omnem sonorum seriem quartis locis suaviter sibi pthongi concordant, ideo nec absolute ut in cæteris symphoniaca editur cantilena." Follows an example, wherein the precept is put into practice :—



Consequently, there were two kinds of organum; the one consisting of dissimilar motion and intervals (organum at the fifth), the other, of similar motion and intervals (organum at the fourth). The former, according to Guido d'Arezzo, was "durus"; the latter was "mollis." The examples of diaphony by him adduced in Chapter XIX. of the "Micrologus," present cases of similar, oblique, and, sometimes, even contrary motion. The intervals used are the perfect fourth, major second, major and minor third—the fourth predominates, the minor third the least used(1); the minor second and the fifth are absolutely excluded.(2)

And this was simple diaphony (two parts). By doubling one of the voices (or both) at the octave, there resulted compound diaphony (three or four parts).

Of the two kinds of diaphony, that by similar motion and similar intervals was destined to end speedily; the other, on the contrary, was developed to perfection.

This perfection was achieved in less than half-a-century, and may be easily appraised by the definition of diaphony given by Giovanni Cotton (*Circa* 1050) a disciple of Guido d'Arezzo, in the 23rd chapter of his "Tractatus de Musica,"(1) and by the precepts which he lays down, the most important of which is variety of movement and contrary motion, whereby, if the vox principalis ("*recta modulatio*") ascends, the vox organalis must descend, and vice versa.(2)

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(1) . . . . "sed semiditonum (min. 3rd) infimatum, diatessaron vero obtinet principatum." ("Micrologus.")

(2) "Semitonium ed diapente non admittimus." (op. cit.)

Diaphony was further developed into faux bourdon, faulx bordon—the origin of which William Monachus traced to England.(3)

The faux bourdon, at that time,(4) consisted of three voices, the lowest of which proceeded in sixths with the highest and in thirds with the middle one. This resulted, therefore, in a succession of thirds and sixths.

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(1) "Est ergo diaphonia congrua vocum dissonantia, quæ ad minus per duas cantantis agitur: ita scilicet ut altero rectam modulationem (*i.e.*, vox principalis) tenente, alter per alienos sonos *apte circuent*, et in singulis respirationibus ambo in eadem voce (*i.e.*, unison) vel per diapason (*i.e.*, octave) conveniant.

(2) Diaphonia diversi diverse utuntur. Cæterum hic facillimus ejus usus est si motum varietas diligenter consideretur: ut ubi in recta modulatione est elevatio, ibi in organica fit depositio, et e converso (Gerbert: *op. cit.*, Vol. II). *Vide* also the anonymous treatise "Ad organum faciendo," in the Ambrosian Library at Milan, ed. by Coussemaker in the splendid work: "Histoire de l'harmonie au moyen âge," p. 291.

(3) "Praeceptis artis musicae." (Coussemaker: "Scriptorum" . . . Vol. III.)

(4) In a modern sense, as exemplified in the works of polyphonic writers of the XVI. century and onwards, the faux bourdon indicates the musical declamation in psalmody; in which whole phrases are declaimed upon a single chord, closing with a polyphonic cadence (Riemann: "Musiklexikon").

The transformation, too, of music from "immensurabilis" to "mensurabilis" marks the progress to another far more important form of polyphony, viz., "discant."(1)

The work of formation of the musica mensurata,(2) cantus mensurabilis, musica figurata(3) begins in the second half of the XI. Century, when men began to feel conscious of differences in note-values, and were trying to find the means of indicating them. In this rudimentary period "*solo intellectu operabantus*"; it was felt that this note should be long, another short.(1) From this time the development of "measured music," and hence of discant, is marked by three periods:—

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(1) The word discant (discantus, déchant) has more than one meaning:—

It may be considered synonymous with diaphony, of which it the Latin translation (*δια φωνια*—dis-cantus), both in the significance of organum and that of two-part writing duplum. Thus expresses himself Jean De Muris:—"Discantus . . . antiquitur de organo duplo dicebatur in quo non sunt nisi duo cantus. Unde discantare erat organizare vel. diaphonizare, quia diaphonia discantus est." ("Speculum Musicæ," Book VII., Chap IV.)

Secondly, discant signifies a melody added to another, that is to say, the second voice in a polyphonic composition, in opposition to the tenor, which was the first.

Once more it signifies a composition in "musica measurabilis," consisting of two or more distinct melodies heard simultaneously.

Regarding its etymology, there are two opinions: according to some it is derived from *dis, viz.*, two, and *Cantus*, because at first it consisted of only two voices; according to others it is derived from *dy, viz.*, from, and *cantus*; that is to say, derived from the *cantus* (tenor) (de cantu sumptus).

(2) Measured (or notational) music was, as the word indicates, subject to measurement. In fact, Francon of Paris defines it as follows: "Cantus longis brevibusque temporibus mensuratus ("Ars cantus mensurabilis, Chap. I. Gerbert, *op. cit.*, Vol. I). The *musica plana* (or immensurabilis), on the contrary, does not "temporis moras, sed acuti gravisque differentias perspendit" (Kircher: "Musurgia universalis"). Its notes have no absolute proportional value, and its rhythm is constituted by divisions which correspond exactly with those of the text.

(3) The theorists of the XII. and XIII. centuries give to the notes of the musica misurata the name of *figure*, hence the denomination of *musica figurata*.

First Period (*First Half of XII. Century*).—First appearance of signs to denote time-values; rules governing the use of same, but vague and uncertain. At this time flourished the great organists of the Cathedral of Notre Dame, Paris: Léonin, called "optimus organista," author of a "Liber organo de Gradali et Antiphonario," exhibiting the new notation; Perotin (Perotinus magnus) called "optimus discantor," and, as such, the superior of Léonin, but not the latter's equal as an organist—with whom notation progresses.(2)

The doctrine of discant in force at this time is revealed to us by Gerolamo of Moravia, in the "Tractatus de Musica,"(3) with the denomination of *vulgaris poritio*, so applied "because it is the oldest of all and is used by every nation."

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(1) *Vide* the interesting anonymous treatise of the XIII. century (an., British Museum) ed. by Coussemaker in Vol. I. of the *op. cit.* "Scriptorum . . . ," p. 327, entitled: "De mensuris et discantu."

(2) "Fecit clausolas sive puncta plurima meliora." Thus the above-quoted anonymous treatise in the British Museum.

(3) The "Tractatus de musica" of Gerolamo of Moravia, ed. by Coussemaker (Script., Vol. I.) and the treatise "De mensuris et discantu," from the above-quoted anonymous work, form the most important musical treatises of the XII. and XIII. Centuries. The first is a veritable musical encyclopædia, comprising the doctrines of the musica mensurabilis and of the discant of the three periods; the second is a priceless historical source.

Second Period (Second Half of XII. Century).—Notation improves and definite rules for its use are established. Flourish at this time Robert of Savillon or Sabilone, maître de chapelle at Notre Dame, and Petrus de Cruce(1) (Pierre de la Croix), called "notator optimus," both excellent discantors.

The savant who is the exponent of the doctrine of this period is Giovanni of Garlandia, a Canon of the Abbey of St. Paul at Besançon, whose treatise: "De musica mensurabili," has been preserved to us by Gerolamo of Moravia.(2)

Third Period.—Franconian.—(End of XII. Century and Beginning of the XIII.).—The "musica mensurabilis" and discant attain their perfection.

In this period flourished the so-called Aristotle (*alias* Beda), author of a "tractatus de musica,"(3) much esteemed by De Muris,

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(1) Petrus de Cruce would appear to be the author of a treatise on discant, probably the one published as anonymous by Coussemaker on p. 274 of the "Histoire de l'harmonie au moyen âge" ("quaedam de arte discontandi") and by him acknowledged later in the work: "L'art harmonique aux XII. et XIII. siècles."

(2) *Vide* Coussemaker: "Scriptorum . . . ," Vol. I., p. 97.

(3) *Vide* Coussemaker: "Scriptorum . . . ," Vol. I., p. 97.

Francon of Paris (also called *Franco primus*) and Franco of Cologne.(1)

With this author the rules of discant and of "musica mensurabilis" are definitely fixed, so much so that all subsequent theorists, recognising their perfection, retain them as their guide, and content themselves with commenting upon them.(2)

Discant differed from diaphony in the following particulars:—Whereas diaphony was composed of two simple parts sometimes doubled in the octave so that two, three, or four voices sang mostly the same melody at different intervals, discant consisted in two real parts, one of which, if not altogether independent from the other, was at least distinct from it. In fact, Franco of Paris defined discant as

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(1) These two contemporary theorists (Franco I., b. 1230; Franco of Cologne, b. 1240) were for a long time thought to be one and the same person. Of the first we have the treatise: "Ars cantus mensurabilis" (Gerbert: Script., Vol. I., p. 117; and of the second the "Compendium discantus" (Coussemaker: Script. . . . ., Vol. I., p. 154). Another contemporary of Franco of Cologne was Walter Odington, who, although English by birth, forms part of the French school. He wrote "De speculatione musicae," a very renowned and important treatise, published by Coussemaker in the first volume of the already-quoted "Scriptorum . . . ."

(2) Girolamo of Moravia, in his already-quoted treatise, reports textually the doctrines of Franco of Cologne (Chap. XXVI.). Various anonymous writers of the XIII. century always quote and comment upon Francon, and the celebrated Marchetto of Padua, who lived in the XIII. and XIV. centuries, leans always upon the authority of Francon (*vide* "Pomerium in arte musical mensurate." Gerbert, *op. cit.*, Vol. III.).

"a consonance of divers canti which combine with due proportion."(1)

Diaphony was inherent to the C.F., and therefore subject to measurement; the chief characteristic of discant, on the contrary, was the employment of two or more notes against one, the proportion of which was regulated in accordance with certain principles whence originated our modern system of notation (Coussemaker : "L'Art harmonique aux XIIme. et XIIIme. Siècles).

Discant could be constructed in two ways :

Given a C.F., a melody could be added above.(2)

Given a melody, another melody could likewise be added below (viz., the bass).(3)

Discant was originally composed of two voices, tenor and discant(1); later, the tenor was accompanied by two or three voices.

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(1) Discantus est aliquorum diversorum cantuum consonantia, in qua illi diversi cantus per voces longas, breves vel semibreves proportionaliter adequantur, et in scripto per debitas figuras proportionari ad invicem designantur. (Couss., Vol. I., p. 118.)

(2) The part which *held* the C.F. (cantus prius factus) was called tenor (from *tenere*) : " a tenendo sic dicta " (Kircher : " Musurgia universalis sive ars consoni et dissoni ").

(3) The most important monument of the harmonic music of the XII. and XIII. centuries is the famous ms. of Montpellier, which contains not less than 340 compositions of all styles of the period, works by discantors, maîtres de chapelles, celebrated theorists and trouvères. Coussemaker made a facsimile of these, and the result of his studies is embodied in the oft-quoted work : L'art harmonique aux XII et XIII siècles. This ms. contains numerous examples of the two different styles of constructing discant.

There were various kinds of discant: this is what Franco of Paris has to say on this subject:—

Discant may be constructed with words (*cum litera*) or mixed (*sine et cum litera*), and the words may be the same for all the voices or different. The same words are used in the *cantilena* and in the *rondeau*; different words in *motets*; the mixed style appears in the *condotti* and in a kind of ecclesiastical composition improperly called *organum*.(2)

To these must be added the discantus troncatus called *ochetus*, and the copulatus, called *copula*.

A word concerning all the above.

Cantilena(3) was a little vocal composition with words on any subject, but dealing chiefly with love. It was the precursor of the madrigal.

Rondeau (rondellus) was a kind of discant, in which the melody was repeated alternately by all the voices.(1)

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(1) " In principio in discantu non erant nisi duo cantus, ut ille, qui tenor dicitur, et alius qui supra tenorem decantatur, qui vocatur discantus. (De Muris—" Speculum musicae—Book VII., Chap. III.)

(2) " De cantus mensurabilis "—Gerolamo of Moravia: Chap. XI.—de discantu et ejus speciebus.

(3) " Cantilena est cantus parvus cui verba cujus libet materiae sed frequentius amatoria supponantur." (Tinctoris: " Diffinitorium ").

Motet (motetus)(2) was a composition in two, three, or four parts, having for its theme a well-known melody, as, for instance, a fragment of a C.F., or a popular tune, with which the other voices, singing different words, had to harmonize.

Condotto (conductus, conduis) was a discant composed of voices with or without words, wherein the composer was at liberty to construct his own tenor instead of basing it, as was customary, upon a well-known tune.

Organum was not the original diaphony, but a measured composition. There were two kinds: the "organum proprie sumptum" (organum purum) and the "organum communiter sumptum.(3)

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(1) "Si quod unus cantat, omnes per ordinem recitent vocatur hic cantus rondellus, id est rotabilis vel circonductus." Walter Odington: "De speculatione musicae" (Coussemaker, Script., Vol. I.).

(2) The term motetus was also applied to one of the voices, viz., that immediately above the tenor. The following was the disposition of the score:—

(*a*) *Duplum* :—Motetus.
Tenor.
(*b*) *Triplum* :—Triplum.
Motetus.
Tenor.
(*c*) *Quadruplum* :—Quadruplum.
Triplum.
Motetus.
Tenor.

Oftentimes an extra voice, called *contratenor*, was placed between the tenor and the motetus.

(3) Franco of Paris, *Op. cit.*, Chap. I.

The former (diaphony) is the oldest kind of musica mensurabilis, ordinarily in two parts (organum duplum), or, to be exact, the oldest kind of music *partly* mensurabilis, because not all the voices in this kind of composition were subject to mensuration.(1)

Copula was the name given to a musical phrase composed of tied or staccato notes executed rapidly.(2) It was used in the highest voice of the organum purum.

Ochetus or *troncatio* was a form of composition in which one or more voices sang short notes interrupted by rests.(3)

Such are the doctrines of polyphony up to the XIV. Century. Born with Hucbald, between the north and the west of Europe, its primitive form (organum or diaphony) based upon the *musica plana*, reached perfection in *discant*, which had its origin in France.

And in France, too, is born, about the XIV. Century, the "ars nova," and the new doctrine of *Counterpoint*.⁽¹⁾ Nevertheless, with the introduction of the word in musical terminology, the term discantus does not disappear: it remains, for a certain time, as a synonym and also with a wider significance⁽²⁾; but with the XVI. Century the term discantus finally disappears, and the word Counterpoint remains to indicate polyphony.

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(1) "Dividitus mensurabilis musica in mensurabilem simpliciter et partim . . Partim mensurabilis dicitur organum quod non in qualibet partesua mensuratur." (Franco of Paris: *op. cit.*)

(2) "Copula est velox discantus ad invicem copulatus. Copula alia ligata alia non ligata." Franco, Chap. XII.)

(3) "Cantus rectis omissisque vocibus truncate prolatus" (Franco, *op. cit.*).

The treatment of various simultaneous combinations produced by voices in Counterpoint gave origin, much later,⁽³⁾ to *harmony*.

Another word was thus introduced into musical vocabulary by the side of *Counterpoint*,

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(1) The "Ars nova," so-called, differed principally from the old in the treatment of the intervals of the 3rd and the 6th, which were dissonant in the latter and consonant in the former. The "Ars nova" had also introduced note-values smaller than the semibreve, viz., the minim and the crotchet.

(2) In the treatise bearing the name of Philip of Vitry these terms are indifferently applied to the part added to the tenor. In fact, in the "Ars contrapunctus" (Treatise III., Chap. I.) Vitry says:—"Quando cantus ascendit discantus debet descendere," and in the "Ars perfecta in musica":—"quando tenor ascendit contrapunctus debet descendere et e contrario."

As applied to composition, contrapunctus is used in a narrower sense than discantus, of which it was in effect a species. In fact, discantus was distinguished in contrapunctus (note against note) and cantus fractibilis (several notes against one).

A difference is sought for between these terms, in that discant was applied rather to improvisation, and counterpoint to *written* work; but discant also was written, and counterpoint improvised (contrapunctus a mente and cantus supra librum).

(3) Harmony had its real origin in Philip Rameau, in the celebrated work: "Traité de l'harmonie réduite à ses principes naturels"—1722.

and with analogous significance. It must not be presumed, however, that the term *harmony* was employed so late in musical nomenclature —it had existed already for several centuries, but with a very different meaning.

It is, in fact, well known how the Greeks made frequent use of the word in their music, so much so that many theorists used it in the titles of their works—Aristoxenes, Euclid, Nicomacus, Gaudentius,(1) &c. But the word *harmony*, in Greek music, signified the simple and generic application of the term to musical sounds, that is to say, it denoted *union*, *concession*, *binding*; and this because music "unites and binds together sounds differing among themselves in pitch and duration."(2)

Harmony was also synonymous with octave, or, as the Greeks called it, *diapason*, and, therefore, *mode* or *tone*(3); thus, Phrygian harmony, Dorian harmony, in place of Phrygian mode, Dorian mode.

Harmonica was a branch of music. Music, in fact (μουσικη), was a much more extensive subject than at the present day, and included several branches.

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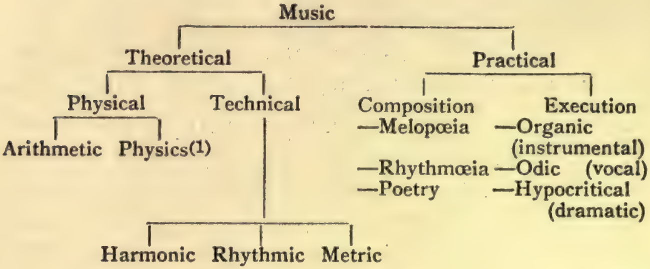
(1) *Vide* all these authors in the ed. of Meibomio: "Antiquæ musicæ auctores septem," 1652.

(2) Aristotle: "De anima," I., 4.

(3) See Appendix.

This is the division given by Quintiliano ("De musica," Bk. I., Meibomio, *Op. cit.*, Vol. II., pp. 7 *et seq.*).



The harmonic, which interests us, was further sub-divided into seven branches :—(2)

1. Of sounds.
2. „ intervals.
3. „ systems.
4. „ kinds.
5. „ tones.
6. „ mutations (metabola).
7. „ the formation of melody.

Even with mediæval writers the terms *musica armonica* and *harmony* are in common use.

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(1) " Contemplativum rursus in naturale et artificiale dividitur. Ex quibus naturale (physics) aliud est arithmeticum ; aliud generi cognomine " (translation by Meibomio, *op. cit.*, Vol. II., p. 7).

(2) The following authors agree with this division :—Euclid, *op. cit.*; Alipio, " Introduction to Music " (Meibomio, Vol. I., p. 1) ; Gaudentius, *op. cit.*

Cassiodorus,(1) Isidore of Seville,(2) and Aurelianus of Réomé(3) divide music into three parts, *harmonic*, *rhythmic*, and *metric*, and define the first: "*Quœ discernit in sonis acutum et gravem.*"

Musica harmonica signifies vocal music. Isidore of Seville(4) states this clearly, and other authors repeat it; whereas the term *organic* was applied to music for wind-instruments, and *rhythmic* to instruments of percussion. These are the words of Isidore à propos of this division of music:—

"Prima est harmonica, quæ ex vocum "cantibus constat. Secunda organica, quæ ex "flatu consistit. Tertia rhythmica, quæ impulsu "digitorum numeros recipit."

And, further on:—

"Prima divisio musicæ quæ harmonica "dicitur, id est, modulatio vocis, pertinet ad "comoedos et tragedos, vel choros vel ad "omnes, qui voce propria canunt."

But Isidore, after having defined it *modulatio vocis* adds: "Et concordantia plurimorum sonorum et coaptatio" (*Op. cit.*, p. 21).

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(1) Chap. V. of the book: " De artibus ae disciplinis liberal, litterarum." De Musica, 5.

(2) Sententiæ de musica, Chap. IV., De tribus partibus musicæ.

(3) Musica disciplina, Chap. IV., Quot habeat humana musica partes.

(4) *Op. cit.*, Chaps. V. and IV.

(5) The expression " harmonic music " to correspond with " vocal music " is used by much more modern authors, such as Zarlino and Tevo.

In this definition Coussemaker (and many after him have agreed) found the most ancient document on harmony (in the modern sense of the word) of the Middle Ages.(1)

This is how he translates: "La musique "harmonique est une modulation de la voix; "elle est aussi une concordance de plusieurs "sons et leur *union simultanée*."

With all the respect due to the illustrious author, it does not seem to us that such a definition carries with it exclusively the idea of modern harmony; that is to say, the idea of simultaneity. The term *coaptatio*, a word of somewhat late origin, is equivalent to *apta conjunctio*; it can therefore refer equally to successive and simultaneous combinations; that is to say, both to melody and harmony. On the contrary, the fact that Isidore had a profound knowledge of Greek literature would rather lead one to suppose that he attached to the word *harmonia* the Greek meaning, which, as we have seen, certainly does not include the idea of simultaneity.(2)

And not even later, after the X. Century, when the existence of polyphony can no longer be questioned,(1) do the terms harmony and harmonic music assume the modern restricted significance. In fact, Hucbald, the father of diaphony,(2) defines harmony(3) :—"Diversarum vocum apta coadunatio"—a definition which Marchetto of Padua accepts later and explains as follows :—(4) "Harmonia dicitur enim ab "*αρμος* grace quod laine est adunatio; inde "*αρμονια* coadunatio vocum."

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(1) "Histoire de l'harmonie au moyen âge." Chap. III., p. 8.

(2) The following quotation from St. Augustine is decisive on the matter:—"Hanc enim coaptatorem dicere volui, quam Græci *αρμονια* vocant." Civ. Dei., 24.

From this definition it will be gathered how the very widest meaning could be attached to the term harmony, to include modern harmony as well as melody. In fact, a celebrated theorist of the XIII. Century, Walter Odington, admitting what has been stated, distinguishes harmonic music in simple and multiple(5); the former applies to a composition for a single voice (melody), which he calls *canto piano*; the latter to a composition for two or more voices (harmony in the modern sense) which he calls diaphony. It follows from all this that the word harmony corresponded to the word music in the modern sense.(1)

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(1) Under the denomination of *organum* and *diaphony*.

(2) *Vide ante.*

(3) *Musica Euchiriadis,* Chap. IX. in Gerbert, *op. cit.,* Vol. I., p. 159.

(4) "Lucidarium in arte musicæ planæ." Gebert, III., p. 81.

(5) "Armonica . . . est autem simplex seu multiplex. Simplex, quam planum cantum voco, solius est vocis modo impresse, modo elevate modulatio. Multiplex armonica est plurimum vocum dissimilium ut gravis cum acuta concussio, quam diaphoniam dico, quod communiter organum appellatur (de *Speculatione musicæ.* Coussemaker, "Script. . . . ," Vol. I., p. 212.

The attribution of the special modern significance to the word harmony begins with the invention of the *basso continuo*, viz., about 1600.(2)

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(1) From the following extract from Hucbald (?) one may argue that harmony was to music as the art of sounds is to the science of sounds. In fact he says:—" Harmonia putatus concordabilis inæquelium vocum commitio; Musica ipsius concordationis ratio. (*Scholia Euchiriadis de arte musica,* Gerbert, Vol. I., p. 193).

(2) In the latter part of the XVI. century organists adapted the system in use by instrumentalists, of improvising counterpoints above the bass. Moreover, the organ, which used to play preludes and interludes, began, at the beginning of that century, to accompany the voices. As a guide for the player, the convenient expedient was therefore resorted to of placing figures and accidentals over the bass to indicate the apposite harmonies. This bass, resulting from the instrumental execution of the lowest part of polyphonic composition, was called *Basso seguente, continuo* or *Baritono* (Adriano Biancheri: *Moderna pratica,* 1613). It was said, and it is asserted by the majority, that the inventor of this system of musical stenography was Ludorico Viadana, whose introduction to the first volume of the " 100 concerti ecclesiastici a 1, 2, 3 et 4 voci con il basso continuo per sonar con l'organo " (1602), is considered as the earliest scholastic work on the subject. Historical criticism, however, contests this, and demonstrates, on the contrary, how the *basso continuo* is a legacy from the Italian organists of the second half of the XVI. century, brought into prominence chiefly by the *monodists* of the Florentine enthusiasts, such as Emilio del Cavaliere, Jacopo Peri, Giulio Caccini, etc., that is to say, by the masters of the melodrama. (*Vide* "La rappresentazione di anima e di corpo," by Cavaliere, the " Daphne," by Peri, the " Euridice " of Caccini, where the system is in use. It follows, therefore, that " *playing from a figured bass* " came into being, " *first* through the modern style of singing recitative and the necessity of framing an accompaniment in keeping with this style . . . which does not necessitate the writing out of the notes in full, a

The "basso continuo" (instrumental bass) was so called to that (often interrupted) of vocal polyphony. The divers sounds to be produced in harmony with the bass (chords) were, for convenience, indicated by signs (figures and accidentals); hence the origin of the *arte armonica* (or art of accompaniment).

The rules governing the "basso continuo," that is to say, the use and interpretation of figures which were gradually increasing, were soon collected and co-ordinated in methods, treatises, and manuals, together with special exercises for the use of students (figured basses, "partimenti"). The first applications of these rules appear in Alessandro Guidotti's edition of Cavaliere's "*La rappresentazione di anima e di corpo*," containing a note as follows:—"The small numbers placed over the notes of "the instrumental bass refer to the consonance "or the dissonance indicated by the said "number, as, for instance, 3—the third from "the bass note, 4—the fourth, &c. When a "sharp is placed by the side of or under a "number, the consonance will be raised, and "thus the *b* mollis will have its proper effect.

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bass being sufficient; *second*, for convenience, and in order to free one's self from 'tablature' and seeing so many parts; *third*, owing to the quantity and variety of works necessary; for, if all the works sung were to be written out in full, taking only those performed in a single year in Rome, an organist would need a library equal to that of a lawyer." So writes quaintly Agustini Agazzari, in 1609, in "Harmonici intronati."

"When the sharp placed over the notes is not "accompanied by a figure it always signifies "the major tenth" (Baini: *Memorie*, Vol. I., note 214).

A similar note appears in Peri's Euridice.(1)

But the systematic handling of thorough-bass begins with the "Discorso del sonare "sopra il basso con tutti gli stromenti, by "Agostino Agazzari, a nobleman of Siena" (1609).(2)

The treatises on thorough-bass are not scientific: their authors, practical musicians, are concerned exclusively with practice, and state their case accordingly. A glance at the titles of their works will convince one of this. Among others we would quote the following:

Galeazzo Sabatini: "Easy and concise rules for playing thorough-bass upon the organ, the monochord, or other similar instruments." Venice, 1628.

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(1) Over the bass, the sharp with the *b* indicates the major sixth. ("Le musiche di Jacopo Peri, nobil Fiorentino, sopra l'Euridice del sig. Ottario Rinuccini, rappresentato nello sposalizio della Cristianissima Maria Medici regina di Francia e di Navarra, 1600).

(2) Here are a few extracts from this interesting work, relative to the construction of a thorough bass :—

"No definite rules can be given regarding the manner of playing where no figures appear; the composer's mind (which is ever free) must be the guide."

"Not being possible to give definite rules as to the best way of getting out of difficulties and at the same time giving a correct rendering of the music, the procedure should be this: Over the bass figures should be placed, to indicate the consonances or the dissonances employed by the composer. If the dissonances are diatonic there is no need to insert accidentals; otherwise, accidentals should be placed. An accidental by the side of a note is for the note; an accidental over a note is for the consonance."

Francesco Gasparini: "The Practical Harmonist. Rules, observations and counsels for the proper rendering of the bass and for accompanying on the harpsichord, spinet, and organ" (1683).

Delaire: "Traité d'accompagnement," 1700.

Jean Boyvin: "Traité abrégé de l'accompagnement," 1700.

Gottfried Keller: "Rules for playing thorough-bass," 1700.

Treibers: "Accurater Organist im Generalbasse," 1704.

J. D. Heinichen: "Answeisung für den Generalbass," 1711.

Mattheson: "Exemplarische Organistenprobe im Artikel von Generalbass," 1719; &c., &c.

The "Armonico pratico al cimbalo" by Francesco Gasparini, of Lucca, director of the choir at the hospital of the "Pietà" in Venice, and member of the "Accademia Filarmonica," enjoyed such popularity for more than a century that the last edition, which I found in the "Marciana" Library at Venice, bears the date 1802, that is to say, 119 years after the first! I reproduce herewith the index, so as to give an idea of the extent of the treatment of the subject:—

Chap. I.—Of the names and positions of the keys.
„ II.—Of the manner of forming the harmonies with the consonances.
„ III.—Of accidentals.
„ IV.—Observations upon the manner of ascending by step.
„ V.—Observations upon the manner of descending by step and by leap.
„ VI.—How to make cadences of all kinds.
„ VII.—Of dissonances, suspensions, syncopations, and the manner of resolving them.
„ VIII.—Observations as to the best manner of accompanying in every key, and modulating with propriety from one key to another.
„ IX.—Of false relations, recitatives, and the manner of playing acciaccature.
„ X.—Of the diminution, embellishment, and decoration of accompaniments.
„ XI.—Of the diminution and embellishment of the bass.
„ XII.—Of transposition.

From this index the reader will form an idea of the essentially practical scope of the book—so practical as to treat even of the position of the hand upon the keys in forming consonant harmonies (Chap. II.); in fact, it was the author's intention that it should be so, as he himself states clearly, in taking leave of his readers: "And if I have not supported my "arguments by examples from the masters, "ancient and modern, remember that I have "neither referred to Counterpoint nor treated "of harmony in general. . . . I have simply "shown you how to accompany or play "thorough-bass upon a keyed instrument."

These treatises, although eminently practical, served, nevertheless, as efficacious preparation to the science of harmony. They, in fact, by collecting all that empiricism had discovered, furnished matter for speculation, the first fruit of which bore the immortal name of Rameau. (" Traité de l'harmonie réduite à "ses principes naturels"; Paris, 1722). Other important works by the same author are:—" Dissertation sur les différentes métodes "d'accompagnement pour le clavecin on pour "l'orgue," Paris, 1732; "Génération har-"monique," 1737; " Demonstration du principe "de l'harmonie," 1750; " Code de musique "pratique," Paris, 1760; " Nouveau système "de musique théorique" (1726).

To this illustrious theorist the world owes the first scientific work on harmony; and, what is more important, a work which down to our own day has been a beacon to the human mind in scientific investigation.

All Rameau's predecessors had limited themselves to collecting rules without assigning reasons for them, without tracing their analogy and common origin : their works were silent as to the inception of harmony. Rameau, on the other hand, discovered, in the vibration of sonorous bodies, the true origin of harmony,(1) and he reduced all harmonic combinations to a small number of *fundamental* chords of which the others are but derivatives.(2) With these discoveries the science of harmony received its basis—a basis so solid that it lasts to-day and will continue to last no one knows how long. The treatment of the inversions of chords is the culminating point of Rameau's theory—a point which, as Fétis aptly puts it, would in itself crown its author with glory without anything further.(3) Without it no system of harmony is possible; it can, therefore, be well regarded as the foundation of the science.

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(1) Every vibrating body causes to be heard, in addition to the fundamental tone, the 12th (5th) and the major 17th (3rd). Such multiple resonance, long known, formed the basis of Rameau's theory—the foundation of the whole musical system.

(2) Rameau establishes that " In harmony there are but two chords, viz., the common chord and the chord of the 7th." (" Traité de l'harmonie," Book I., Chap. IX.). "The formation of chords takes place by the superimposition of 3rds. (fundamental chords) and by the inversions (" renversements ") of such combinations." (*Op. cit.*, Book I., Chap. VII.).

(3) *M. Fétis.* " Esquisse de l'histoire de l'harmonie considerée comme art et comme science systématique" : Paris, 1840.

Having thus paved the way for speculation, the latter went ahead with goodwill, and continued to progress, asking and answering, or trying to answer. And, progressing, as often happens, it overstepped its limits and occasionally invaded the domain of physics, or, much worse, it lost itself in a labyrinth of metaphysical speculations calculated to explain the impressions created by the different chords.

All these investigations led, on the one side, to endless mathematical discussions on the origin of the scale, of harmonic progressions, both arithmetical and geometrical; on the other, to more or less queer hypotheses intended to avoid the confession of human ignorance regarding the prime cause of harmonic phenomena.(1)

The natural evolution of science from the metaphysical period to the positive period, however, operated also in the field of harmony, so that the futility of seeking the prime cause caused men to speculate. The subsequent specialisation of science separated the essentially mathematical part from the essentially musical part; the former resulted in *acoustics*, a branch of physics, the latter the real *harmony*, a branch of music.

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(1) Such hypotheses, however, had been already advanced before positivism had demonstrated the uselessness of seeking the prime cause. Some of them were indeed strange, to say the least. Thus Tevo, agreeing with Berardi, explains the origin of harmony as follows: " . . . we affirm that the Almighty created *ab aeterno* the unison in heaven, and on earth Jubal found the octave on earth, because from God to Jubal there were eight generations, since God for the creation produced Adam; Adam begat Cain; and so on down to Mathusalem and Jubal; just as so many intervals constitute the octave; so that from this mysterious generation there sprang up on earth that harmony which comes from the hands of the Supreme Musician." (" Il

For harmony is a true but not an abstract science. From a universal and incontrovertible fact—the phenomenon of vibration—it obtains the model (the major triad) upon which it rears artificially all the principal chords (fundamental chords); the process of inversion enables it to deduce the secondary chords. Content to rest upon its basis, the positive science of harmony does not attempt to investigate its cause, convinced of the human impotence in such researches and of its utter uselessness for the scope at which it aims.

From all that we have said, it is easy enough to establish the essential points of difference between harmony and counterpoint;

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musico Testore, del P. Bac. Zaccaria Tevo, M.C., Venezia," 1706, pp. 10 and 11).

Equally quaint of its kind is the explanation of consonances which we read in Marchetto of Padua, who employs a whole page to demonstrate the analogy between the octave and circumcision, and compares the fourth to the four seasons; the four cardinal points (*quatuor plagae mundi*, which Fétis translated *les quatres plaies* (!) *du monde;* the four elements, the four gospels, etc. (*Marchetto of Padua*: "Lucidarium in arte musicæ planæ," pp. 84 and 85, in Gerbert, *op. cit.*, Vol. III.

nevertheless, the dividing line between the two subjects is anything but clear and decisive. In fact, in teaching the two are often naturally confused, so that of late the idea of combining the two is gaining way. According to our own point of view, Counterpoint seems essentially dynamic; harmony, static. In fact, Counterpoint consists of a fusion of different melodies; and, since every melody necessarily depends upon movement, *motion* is the characteristic of Counterpoint. Harmony, on the contrary, treats particularly of the conditions and laws affecting the concordance of sounds; studies the simultaneous combinations of different sounds (harmonic combinations); hence it has been well asserted that Counterpoint is the basis of harmony. And even if harmony, in addition to studying harmonic combinations in the essence studies also their successions, it does not occupy itself in any special way of the melodies resulting from such successions.(1)

Apropos of this, it has been happily stated that in Counterpoint, melody being added to melody, the resulting combinations are *horizontal*; in harmony, on the other hand, the successive products of an accumulation of parts result in *vertical*(1) combinations.

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(1) The existence of the melodic element even in harmonic successions is manifest from the fact that each of these successions may be divided into a certain number of distinct series of sounds (parts or voices) constituting as many melodies. Reber therefore rightly says, in the introduction to his excellent "Traité d'harmonie," that harmony, in its application to art, cannot exist without melody, unless one can conceive a simultaneous emission of immutable sounds.

The very origin of harmony, compared with that of Counterpoint, reveals to us a substantial difference: Counterpoint is essentially art; harmony is rather science. In fact, the expressions: "Art of Counterpoint" and "Science (or Theory) of Harmony" are common titles of treatises upon the respective subjects.

II.

The term "Canto Fermo"(2) ("Cantus Firmus") as applied to a subject in semibreves, is a remnant of the ancient terminology in use at the time when the polyphonists of the "*stile a cappella*"(3) used to base their compositions upon themes drawn from the Gregorian modes and from which they entitled them.(1)

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(1) *John Hullah*: "The story of modern music," Lecture 3.

(2) The "canto fermo" ("cantus firmus") also called "cantus choralis," "cantus planus," and, more commonly, Gregorian, consists of special melodies, of Greek origin, which Pope Gregory the Great (590-604) had established for the use of the liturgy. Such music differs from the modern in its system of tonality, rhythm and notation.

In fact, Gregorian music is based upon the natural diatonic scales deriving from the different distribution of the semitones; the rhythm is free, and constituted by divisions corresponding to those of the text; the notation is neumatic.

Completely lost with the progress of time, this art of marvellous simplicity and grandeur was revived during the last century. Thus it is that to-day, thanks to the patient and assiduous care of learned archæologists and paleographers, there still resounds in our cathedrals the pure liturgical song which Gregory gave to the Christian world.

(3) By "stile a cappella" or "stile rigoroso" is meant that kind of sacred composition, essentially vocal, which, originating in the XII. century, attained perfection in the second half of the XVI.

Sometimes they would reduce the melody of a hymn or an antiphon to notes of equal value, such as breves or semibreves, placing it in one of the voices of the polyphony—in the tenor in the authentic modes and in the bass in the plagal modes.(2) At other times they would divide the C.F. into motives, which were subsequently used as "antecedents" for imitation and as subjects of "real" and "tonal" fugues, or, more commonly, for general imitation.

Such a system formed the foundation of *Counterpoint on the C.F.*, which musical educators collected from the best compositions and published in treatises, some of which have attained celebrity. The following are a few names:—Aaron, Berardi, Bononcini,

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(1) It is sufficient to quote, as example, Palestrina, whose first five masses take their titles from the C.F. upon which they are based:—" Ecce sacerdos magnus "—" O regem cœli "—"Virtute magna "—"Gabriel Archangelus "—" Ad cœnam Agni providi." This system, however, is of Flemish origin; only, the Flemish preferred to take their themes from popular songs, such as, for instance, the very common one of " l'homme armé."

(2) *See Appendix, note* 5. This rule, however, is not absolute, says Paolucci, since the C.F. may be placed both in the Alto and in the Soprano; but this is seldom met with in ancient writers. (" Arte pratica di contrappunto," Vol. I., p. 230, note *c*.).

Bontempi, Fux,(1) Gafurio, Kirker, Martini, Paolucci, Tevo, Tigrini, Vanneus, Zaccone, Zarlino, &c.

The precepts of the "*stile a cappella*" were later adapted to modern tonality (modern strict style). We would name, owing to their popularity, the treatises of Albrechtsberger(2) and of Cherubini,(3) which, translated into various languages, and adopted by schools and by private teachers have become, as it were, the codes of the latter generations of musicians.

The revival of sacred music, with a return to the pure source of Plainsong and to the golden age of Palestrinian polyphony spurred certain composers to write once more in the strict style; hence we have had some special modern treatises, such as those of Bellermann ("Der Contrapunkt," 1861) and Haller ("Komposition lehre für polyphonem Kirchengesang, 1891).

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(1) John Joseph Fux is the author of the "Gradus ad Parnassum," a treatise of world-wide fame, which still forms the basis of contrapuntal teaching. The "Gradus" is written in Latin, in catechetical form as between master and pupil; the former is Palestrina, under the name of Aloysius, the latter is the author, under the name of Joseph—an evident proof of the great love and veneration which Fux evinced for the great Italian master. He, in fact, confessed that all he knew about music he owed to Palestrina, the study and imitation of whose works he warmly advocated, "without which one cannot excel."

(2) *I. G. Albrechtsberger.*—"Sammtliche Schriften über Generalbass Harmonielehre und Tonsetzkunst zum Selbstuntervichte."

(3) "Treatise on Counterpoint and Fugue."

Hence it comes that in our day the definition of "strict style" may apply both to the classical vocal style ("*stile a cappella*") and to the "*stile osservato*," based upon modern tonality.

III.

The human voice is the best medium of musical performance. Although inferior to any instrument as regards compass,(1) nevertheless its extension comprises the best sounds—the middle ones—(see, further on, the table of the compass of the human voice); and even independently of the words—a considerable source of expression—its very "timbre" surpasses by far in sweetness and power of expression that of any other instrument.

Voices are divided into two classes:—

High voices, belonging to women and children;

Deep voices, belonging to men.

Both groups are further distinguished as to character, in two classes, high and low.(2)

VOICES.	CLASS.	
	Low.	*High.*
High ...	Contralto.	Soprano.
Low ...	Bass.	Tenor.

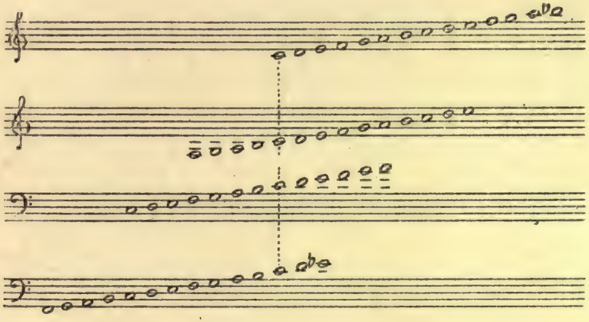
---

(1) The average compass of every single voice is of 13 or 14 diatonic steps, and that of the *whole* vocal compass scarcely reaches 25 steps.

(2) The character of the human voice is constituted principally by the "timbre," and, in a secondary manner, by its compass.

From this table one sees that the contralto and the bass represent the lower, and the soprano and the tenor the higher ranges.(1)

The following is the usual compass of each voice :—



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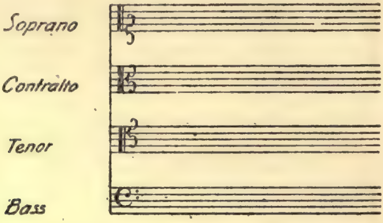
(1) To these principal voices must be added those of medium range, that is to say, the mezzo-soprano among the high, and the baritone among the low, voices. The former is mid-way the soprano and the contralto, the latter mid-way the tenor and the bass. Their elasticity and pleasing quality explain their success in melodramatic music; whereas, not possessing any special characteristic, they are of less importance in polyphonic texture.

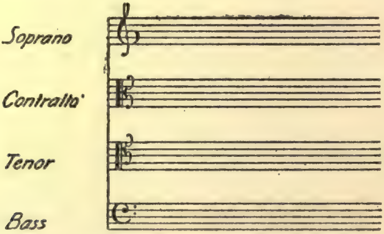
Other distinctions between voices are possible, but they have no importance in Counterpoint. I refer to the *dramatic soprano,* a warm, impassioned voice, and the *light soprano*, less intense, but with an extensive range in the higher registers, and very flexible. The *tenore assoluto or serious,* whose voice is big, vigorous and elastic; the *tenore leggero, or contraltino,* a very delicate voice, but of limited range and intensity; and the *tenore di mezzo carattere.* The *basso cantante or centrale,* rich and wide in compass; and the *basso profondo,* of great volume, rich and strong but not flexible.

For contrapuntal purposes, however, the distinction between first and second tenor is of very great importance. (See further on).

For the four voices the following clefs are employed:—



At other periods, especially in the XVI. Century, composers sometimes used the following arrangement for their scores:—



that is to say, they wrote the soprano (cantus) in the treble or violin clef, the contralto (altus or contra tenor) in the mezzo-soprano clef, the tenor (tenor) in the contralto clef, and the bass (bassus or basis)(1) in the baritone clef.

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(1) Such were the names given to the principal voices of the polyphony. The bass was also called "parte grave"; the tenor, "parte naturale"; the alto, "parte acuta"; the soprano, "parte sopracuta." (Tevo: "Il Musico Testore, Part II., Chap. XVI., p. 82.)

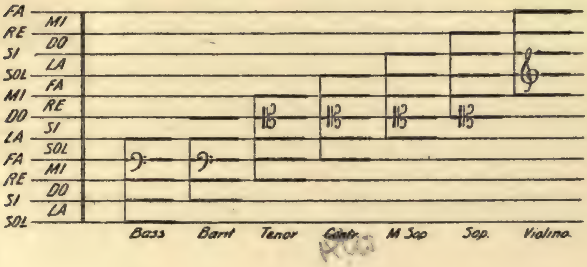
These transposing clefs or "chiavette," as they were called in Italy, were sometimes used in order to conform to the tone of the C.F., and sometimes in order not to exceed the limits of the staff, which was the rule in the "*stile a cappella.*"(1)

Throughout the compass of each voice there are certain differences in quality, known as "registers."

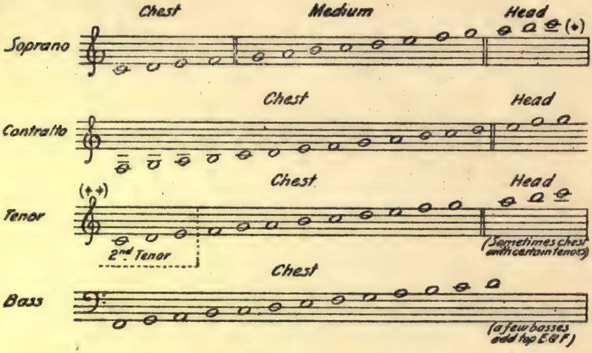
There are three registers: Chest, medium, and head.

The soprano possesses all three registers; the contralto (by this we mean the *real* contralto—a voice which is now very rare—and not the mezzo-soprano-contralto) and the tenor two; the bass one.

(1) Numerous are the examples of the employment of "chiavette" in the compositions of Orlando Lasso, Adrian Villaert, Palestrina, Costanzo Porta, Christopher Morales, Girolamo Lombardo, etc.; and in the treatises by Gafurio, Vanneus, Zaeconi, Zarlino and others. Inasmuch as these works are precious models of studies in polyphonic writing, the student should have a thorough knowledge of the seven clefs as appended below in a diagram of the great staff of eleven lines:—



The following table indicates the sounds pertaining to the different registers of each voice :—

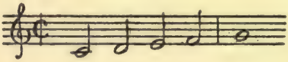


OBSERVATIONS REGARDING THE SEVERAL VOICES

Soprano.—The chest notes are full and deep. They are, therefore, efficacious and useful in polyphony, provided, however, they are not abused; for, singing in this register is very tiring to the singer. The notes of the medium register are generally weak and unequal; whereas the head-tones, ringing and powerful, and on this account very prominent in the harmonic "ensemble," are excellent. The use of the former (medium register) is not counselled for vigorous passages, nor that of the latter (head-register) in delicate passages to be sung *pp*.

Contralto.—The intensity of the quality throughout the chest register is characteristic of this most important voice of the polyphonic quartet. Rare among women, it is commonly found with boys, who are largely employed in choirs.(1)

Tenor.—Tenor voices are divided into first and second tenors. The three lowest notes of the first tenor are almost negligible, but the volume increases in ascending. On the other hand, the second tenor begins his chest register with "tenor C" and carries it to high G, and he can add a few head-tones. The second tenor is of notable importance in contrapuntal writing on account of its special quality, which cannot be adequately substituted by any other voice. For instance, the following passage



would be scarcely audible if sung by the first tenor, and too loud at the beginning and too overpowering at the end if confided to the baritone. In the tenor voice, properly employed head-notes are of infinite charm; they can therefore be used with sure effect in tender *pp.* passages.

Bass.—This voice, being the lowest, is destined especially to bring out with roundness and fulness the notes which form the basis of the harmony. The chest register therefore suits it. This should be ever borne in mind in writing, in order not to exceed the natural limits of this voice.

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(1) The upwards compass of boy soprani and contralti is much more limited. (*This remark scarcely applies to properly-trained choir boys. Tr.*)

IV.

Up to the end of the XVII. Century theorists divided Counterpoint into "simple" and "diminished."

In "simple" Counterpoint the melodies were constructed with notes of equal value (note against note).

In "diminished" Counterpoint the melodies were constructed with notes of any value.(1)

The first kind employed only consonances, the second employed also dissonances.(2)

Diminished Counterpoint, also called "floridus" or "fractus,"(3) was further subdivided into "solutus," "ligatus," and "sincopatus." To the two main divisions Kircher added a third, thus, distinguishing Counterpoint as follows: "Simplex," "floridus" or "fractus," and "coloratus."

---

(1) Vide Tinctoris (*Terminorum musicorum diffinitorium*), Contrapunctus simplex est; dum nota vocis quæ contra aliam ponitus est ejusdem valoris cum illa. Contrapunctus diminutus est dum plures notæ contra unam per proportionem.

(2) *Vide* Zarlino (*Institutioni harmoniche*, pt. III., p. 147). Simple counterpoint is "that which consists only of consonances and of notes of equal value, one against the other; but diminished counterpoint employs not only consonance but also dissonances . . ."

(3) So called because "reliquarum vocum notæ, quæ ad choralem cantum applicantur in minores notarum figuras resolutæ quasi in minutias frangantur" (*Vide* Gafurio, Vannes, Aaron, etc.)

The peculiarity of the "coloratus" consisted in this, viz., that, whereas in the other two kinds notes were added to a given "canto," no "canto" was here employed, "sed per "discretas concordantias pro multiplici sig- "norum ac proportionum varietate ex diversis "figuris sen noti artificiora harmonia veluti ex "variis coloribus constituitur."(2)

A Venetian writer of the XIV. Century, Antonio de Leno,(3) recognizes and treats separately three kinds of Counterpoint: — (*a*) Note against note; (*b*) Two notes against one; (*c*) Three notes against one.

Fux' "Gradus ad Parnassum" recognizes five species:—

1. Note against note.
2. Two notes against one.
3. Four notes against one.
4. Syncopated or tied.
5. Florid.

This division was adopted by the greater part of his successors, and is generally accepted by present-day theorists.

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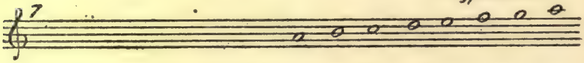
(1) Kircher, *Ars consoni et dissoni,* Vol. I., p. 243.

(2) Regule de Contrapunto in Coussemaker Scriptorum, Vol. III., p. 307.

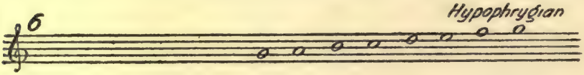
V.

The interval of the octave is composed of five tones and two semitones. Now, inasmuch as the number of simple intervals (tones and semitones) is equal to that of the degrees of the scale-system, it is evident that seven different scales are possible, corresponding to the following formulæ :—

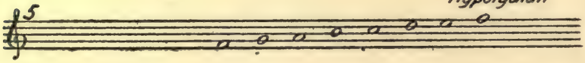
1. Semitone, tone, tone, semitone, tone, tone, tone.
2. Tone, tone, semitone, tone, tone, tone, semitone.
3. Tone, semitone, tone, tone, tone, semitone, tone.
4. Semitone, tone, tone, tone, semitone, tone, tone.
5. Tone, tone, tone, semitone, tone, tone, semitone.
6. Tone, tone, semitone, tone, tone, semitone, tone.
7. Tone, semitone, tone, tone, semitone, tone, tone.



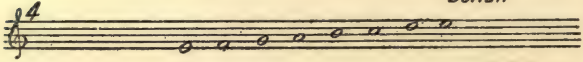
Hypodorian



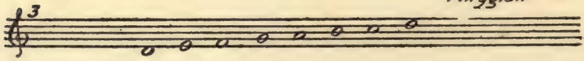
Hypophrygian



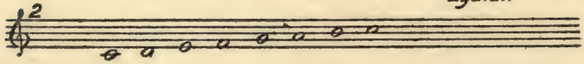
Hypolydian



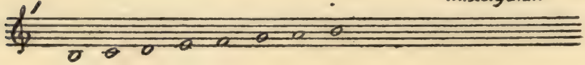
Dorian



Phrygian



Lydian



Mixolydian

These seven scales, of which only two are in modern use (viz., numbers 2 and 7, corresponding to our major and minor scales) formed, in the Greek system, as many modes,(1) to which were given the names appended to each scale.(2) And upon these scales Christian musical art was based. At first, the sacred melodies were written in the Phrygian mode (d—d), to which were added, later, the three successive modes (e—e, f—f, g—g), so that in the IV. Century four different scales were in use. Hence four *modes* (the choice of which tradition attributes to St. Ambrose, Bishop of Milan (d. 397), which were called *authentic*(3) or *Ambrosian*, and which are indicated by the greater part of mediæval writers by the Greek numbers: *Protus*, *deuterus*, *tritus*, and *tetrardus*.(4)

1. Tonus primus (authentus protus) d e f g a b c d
2. ,, secundus (plaga proti) a b c d e f g a
3. ,, tertius (authentus deuterus) e f g a b c d
4. ,, quartus (plaga deuteri) b c d e f g a b

(1) In classic nomenclature the voice *armonia* is used instead of mode. (*Vide* Plato Eraclitus, Aristotle and the neo-platonists). But the Aristoxenians and Ptolomei used the expression *octave* (diapason) and *tone*.

(2) Some of these modes had other names.

(3) " Autenticum, Graeca lingua auctorem sive magistrum, dicimus. (Flacio Alcuino, or Albino: " Musica," in Gerbert, " Script. . . . ," Vol. I., p. 26. *Vide* also Aurelian of Réomé, *id. id.*, p. 39).

(4) Very curious are the coincidences which were sought to justify the choice of the number four, viz., the seasons, the cardinal points, the elements, the principal winds, etc.

5. Tonus quintus (authentus tritus) f g a b c d e f
6. ,, sextus (plaga triti) c d e f g a b c
7. ,, septimus (authentus tetrardus) g a b c d e f g
8. ,, octavus (plaga tetrardi) d e f g a b c d

The same considerations which led to the gradual formation of the eight Gregorian tones caused later the addition of six other modes, three authentic and three plagal :—

a b c d e f g a
e f g a b c d e
b c d e f g a b
f g a b c d e f
c d e f g a b c
g a b c d e f g

These new modes were numbered 9, 10, 11, 12, 13, 14, and named Æolian, Hypoæolian, Mixolichrian (or Hyperæolian), Hypomixolichrian (or Hyperphrygian), Ionian and Hypoionian. But the scale commencing on *b* having a diminished fifth was rejected, so that the two modes (11 and 12) containing that interval were consequently rejected.

There were therefore twelve modes in common use—six authentic and six plagal. But the first eight always retained a special importance, so that they were called principal or common, whereas the others were termed affiliated, their scales resembling in part those of some of the principal modes.

The normal compass of each mode was the octave; nevertheless, the range of some melodies did not embrace this interval, whereas in others it was exceeded. Hence the following distinctions :—

Perfect Mode.—Where the melody embraces the compass of an octave.

Imperfect do.—Where the melody does not embrace the compass of an octave.

Superabundant, *more than perfect* (or, improperly, *mixed*). — Where the melody exceeds the compass of an octave.

In the modes two principal notes, called *modals*, must be distinguished. One is the *final* (also called the *tonic*) and the other is the *dominant*. There are six finals :—d, e, f, g, a, c.

D for the 1st and 2nd modes.
E ,, ,, 3rd and 4th modes.
F ,, ,, 5th and 6th modes.
G ,, ,, 7th and 8th modes.
A ,, ,, 9th and 10th modes.
C ,, ,, 11th and 12th modes.

From this it may be seen that the same final does duty for both the authentic mode and and its plagal derivative; but whereas in the authentic the scale starts with the final, in the plagal it begins a fourth below the same final.

Authentic : D e f g a b c D.
Plagal : A b c D e f g A.

From the four Ambrosian modes four others were formed later, called plagal.(1) This was effected by preserving the first five degrees of every authentic mode, and transposing to the octave below the four remaining degrees.(2)

Thus eight modes were established,(3) which were distinguished by the same Greek numbers in use for the Ambrosian modes, with the addition of the term plagal or authentic, or, more commonly, by employing the Latin ordinal numbers.

The dominant in the authentic modes is a fifth above the final. In the plagal modes it is a third below the dominant of the corresponding authentic mode. For instance,

Doric— Final D—dominant a.
Hypodorian „ D— „ f.

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(1) " Plagii obliqui, seu laterales (Alcuino, *op. cit.*). Plagali, quod nomen signficare dicitur latus vel pars . . . quia scilicet quasi quidam latus vel quaedam partes sunt eorum "—that is to say, of the authentic (Aurelian of Réomé, *op. cit.*, p. 40).

(2) In common parlance it is said that the authentic modes have the 4th above the 5th, and that the plagal tones have the 4th below the 5th. That is to say that the authentic modes correspond to the harmonic division, and the plagal modes to the arithmetical division of the octave.

(3) They were called modes from " moderando o modulando, quia per eos cantus moderatur, vel regitur, vel modulatus, vel componitur." *I. Cotton*, in Gerbert, II., p. 241.

They were further called *tones*, but, according to the theorists, improperly so; hence Guido d'Arezzo says: " modi, vel trapos quas abusive tonos nominant." (" De disciplina Artis musicæ," Chap. X.)

The figure eight was also associated with the usual coincidences: " octo partes orationis, et octo formæ beatitudinis." (Guido d'Arezzo, *op. cit.*, Ch. XII.)

Nevertheless if from this mode of calculation the dominant should be *b* (this being a "chorda mutabilis," or subject to alteration by *flattening*) the following note, *c*, was then considered the dominant. Therefore, the Phrygian mode, whose final is *e*, should have *b* (its fifth) as the dominant, but for the reason given above the dominant becomes *c*. It follows that the Hypophrygian mode will have *a* as its dominant, this note being a third below the dominant of the corresponding authentic mode.

We will now say a few words about each individual mode:—

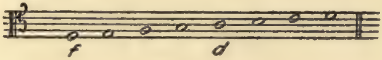
PRINCIPAL MODES.

(see p. 196

I.—DORIAN MODE (Authentic).

under Ph

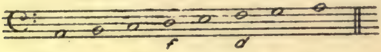
It is well known that the four-lined staff was used for plainsong. The Dorian mode was written in the C clef on the fourth line. Its scale began on tenor D. (F—final; d—dominant).



When the melody moves within the first six degrees the *b* is flattened in order to avoid the false relation of the tritone. If, on the other hand, the melody moves within the upper five degrees the *b* remains natural.

The first mode is one of the most frequently used because it can express every sentiment.(1)

II.—Hypodorian Mode (Plagal).



This mode is derived, as has already been explained, from the first. The final is D. It was written in the F clef on the third line. Its scale is based upon the lower octave of the dominant of the corresponding authentic mode; it may reach the sixth and sometimes the seventh above the final, and descend, although rarely, to *g*.

---

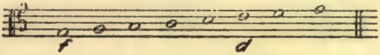
(1) The "ethos" of the modes had already been brought into prominence by the Greeks and had been the object of the most serious consideration from the point of view of their use in musical education. It will suffice to quote the names of the two eminent philosophers Plato and Aristotle, who treat of this respectively in the "Republic" and in the "Politics," and, particularly, in the "Problems." Of the "ethos" mediæval authors treat amply. We quote the characteristic verses of Adamo di Fulda:—

> "Omnibus est primus, sed alter est tristibus aptus;
> Tertius iratus, quartus dicitur fieri blandus;
> Quintum da lætis, sextum pietate probatis;
> Septimus est juvenum, sed postremus sapientum."

The "ethos" of the twelve modes is thus described by Vanneus, translated by Buontempi (*Historia musica*):—The I. excites the affections; the II. is tranquil and flattering; the III. modest and pleasing; the IV. mournful and devotional, the VII. pleading and somewhat lascivious; the VIII. mild and suave; the IX. ornate and elegant; the X. lugubrious and sad; the XI. gay and lascivious; the XII. loving and languid (p. 239).

"Rarely the second mode touches the "*b* flat below the final . . . . more often the "interval *a—c*, which is more natural and "pleasing, and imparts greater dignity to the "melody" (Bonuzzi: *Metodo teorico-pratico di Canto Gregoriano*).

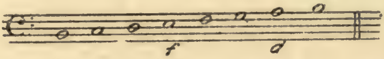
III.—Phrygian Mode (Authentic).



Its scale begins one degree higher than the Dorian mode. It is written in the C clef on the fourth line, and, more rarely, on the third.

The melodies of this mode occasionally touch one degree below the final, but in the upper register seldom go above the seventh. In this mode also the *b* is on rare occasions flattened. The final of the Phrygian mode is *E* and the dominant *c*.

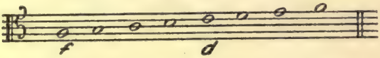
IV.—Hypophrygian Mode (Plagal).



This is ordinarily written in the C clef on the fourth line. The real compass of this mode does not correspond to that indicated, but commences and ends one degree higher; and this because the dominant of the corresponding authentic mode is *c*, and the compass of the plagal mode is determined by the dominant of the authentic mode.

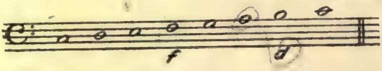
In this mode also the *b* flat occurs occasionally. The final is *E* and the dominant *a*.

V.—Lydian Mode (Authentic).



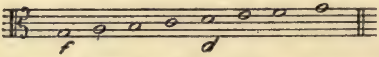
This was written in the C clef on the third line. When the melody moves along the first tetrachord the *b* is flattened in order to avoid the false relation of the tritone with the final. The final is *F* and the dominant *c*.

VI.—Hypolydian Mode (Plagal).



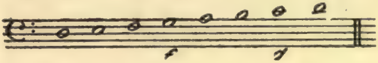
This is written in the C clef on the fourth line. Its scale is based upon the lower octave of the dominant if its corresponding authentic mode—the compass is normal. In this mode the *b* is nearly always flattened. The final is *F* and the dominant *a*.

VII.—Mixolydian Mode (Authentic).



Is written in the C clef on the second or third line. In the cadence the melody often goes one or two degrees below the final itself. Final *G*, dominant *d*.

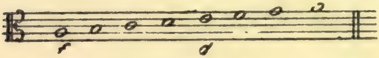
VIII.—HYPOMIXOLYDIAN MODE (Plagal).



Written in the C clef on the fourth line. Sometimes the compass is extended by one degree at both ends. Final *G*, dominant *c*.

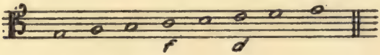
AFFILIATED MODES.

IX.—ÆOLIAN MODE (Authentic).



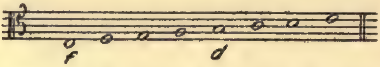
Written in the C clef in the second line. It is affiliated to the Dorian mode. Its compass extends one degree at both ends.

X.—HYPOÆOLIAN MODE (Plagal).



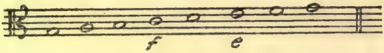
Is written in the C clef on the third line. It is affiliated to the hypodorian mode. Its upwards compass is easily extended by one degree. Sometimes the *b* is flattened, when the melody moves along the lower tetrachord.

XI.—Ionic Mode (Authentic).



Written in the C clef on the fourth line. Its compass is rarely increased by one degree at both ends. It is affiliated to the Lydian mode.

XII.—Hypoionic Mode (Plagal).



Written in the C clef on the second line. Final *C*, dominant *e*.

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